

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVIII—NO. 2

NEW YORK, THURSDAY, JANUARY 10, 1929

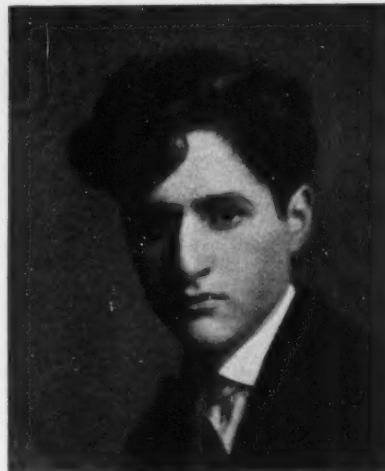
WHOLE NO. 2544



Hope Hampton

The Triumphant Manon

## REVIVED ECHOES *of* MARVINE MAAZEL



*Maazel, from a 1916 photograph*

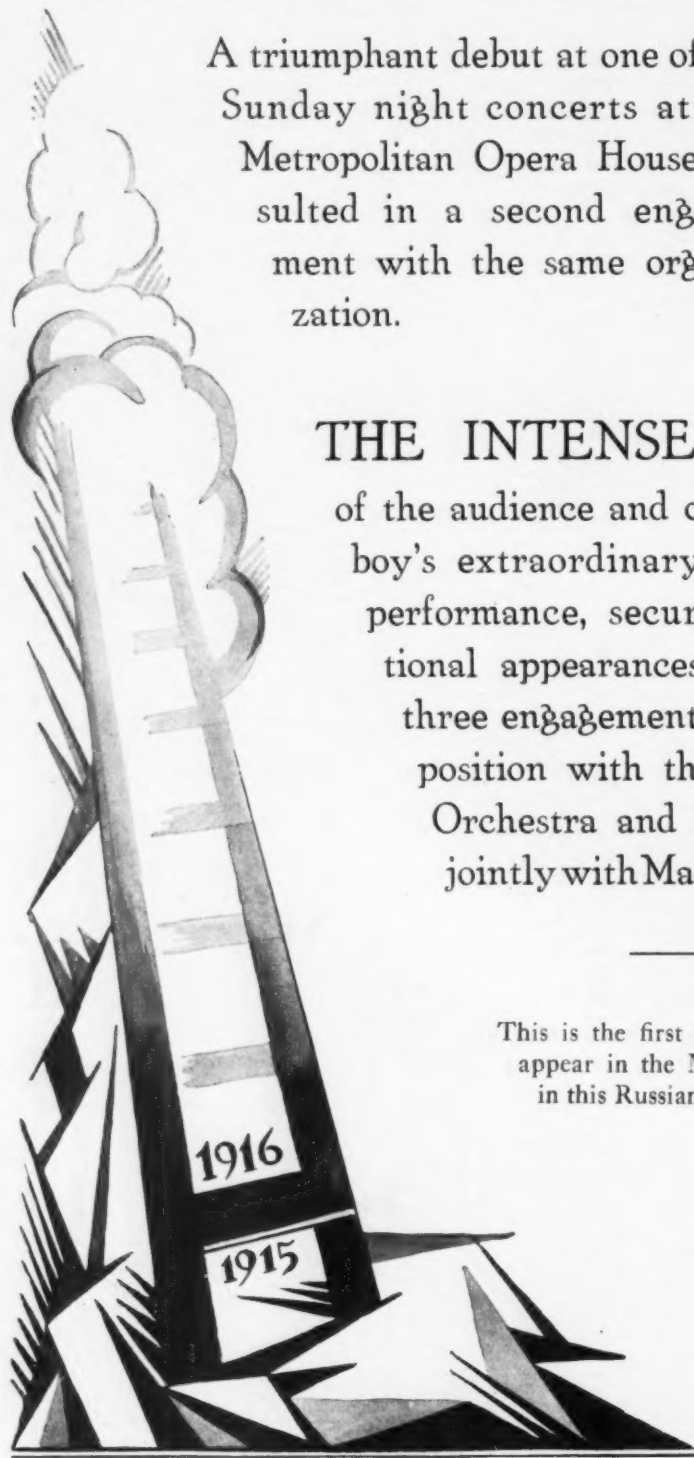
A triumphant debut at one of the Sunday night concerts at the Metropolitan Opera House resulted in a second engagement with the same organization.

### THE INTENSE ENTHUSIASM

of the audience and critics over this school-boy's extraordinary gift and remarkable performance, secured for him two additional appearances at the Metropolitan, three engagements at the Pittsburgh Exposition with the Metropolitan Opera Orchestra and 12 concerts as soloist, jointly with Madame Schumann-Heink.

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This is the first of a series of notices which will appear in the Musical Courier, recording events in this Russian pianist's career from 1915 to date.





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## Schreker and Krenek Opera Premiere for Berlin

And a d'Albert Premiere in Leipsic—Too Much Vulgar Opera—A Memorable Otello—  
Schönberg's Music Causes Scandal—A New Hauer Work and Bloch's Concerto Grosso  
Heard—American Prodigy Astonishes Hearers—Other Successful  
American Debuts

BERLIN.—There were an abundance of important operatic events in Berlin during the first half of December, in all three of our opera houses. Chief of these was the premiere of Franz Schreker's new opera, *Der Singende Teufel*. Schreker is the director of the Hochschule and generally acknowledged as one of the leading opera-composers of Germany; so this work was awaited with keen interest and the leading lights at the State Opera, including Director Franz Ludwig Hoerth, Conductor Erich Kleiber, and a large staff of high-class artists, had combined forces in order to present the new work in as nearly as possible a perfect production.

In spite of these laudable efforts, however, the opera achieved only a *succes d'estime*. The story as well as the music contains too many weak points for the work to create a strong impression. Schreker has here again been his own librettist and as in all his other operas, the key to his drama is a musical one. This time the dramatic "motive" is the sound of an organ. In the middle-ages, when paganism and the Christian Church were constantly at war with each other, Amandus, a young organ-builder, received a commission to reconstruct and complete an organ originally started by his father for the convent. During the course of his work Amandus becomes inflamed with love for the Christian religion, but also, alas, for Lilian, a young pagan woman who is determined to win him back to paganism. Amandus, on the other hand, is equally determined to save Lilian's soul and win her for the Christian faith. This conflict is brought to its first climax by Lilian's being forcibly carried off from a riotous heathen festival by a brutal and powerful knight. In his grief Amandus enters the convent as a monk. After some time Lilian escapes, returns to Amandus only to find that she has lost him, too. Lilian secretly informs Amandus that the people are about to attack the convent, to burn it and to kill the monks. The principal and most impressive episode of the entire opera is the scene in the church, where all the monks in arms are awaiting the attack of the people.

### A SINGING DEVIL

The furious crowd storms the church; but in the moment of supreme danger Amandus plays on his new organ so wonderfully that the superstitious people, unaccustomed to these sounds, become frightened of the "singing devil," as they call the mysterious organ, kneel down and are now in their turn attacked by the furious monks. Here the opera has reached its climax and also its natural close. But Schreker, intent on showing profound and poetic ideas adds a fourth act, full of philosophical and theological discussions, concerning salvation by death, enigmatic fate, etc., which tends to cool off the atmosphere and fatally to weaken the dramatic effect.

There has been much talk of Schreker's new style in this score, tending towards simplification of orchestral polyphony, symphonic development and distinctness of text declamation. All these aims are sensible and laudable, but not the manner in which Schreker tries to realize them. The singers are plainly understood, but only at the sacrifice of melodic continuity and symphonic interest.

There is nothing but protracted, tiresome, declamatory recitative, accompanied by fragmentary phrases in the orchestra, without any coherence. Proper musical development is only heard in the orchestral interludes between the various scenes; an unhappy and ineffective system of distribution, in spite of a great many fine, clever and picturesque moments of orchestration and powerful symphonic music in the intermezzi. At the premiere the applause reached considerable intensity only after the pompous and effective church scene.

Kleiber conducted with superior art; Aravantinos' splendid scenic decorations showed the hand of a great artist in this genre; singers like Friedrich Schorr, Delia Reinhard and Fritz Wolf in the leading parts did their utmost while Hoerth's mise en scene was masterly in its management of the masses.

### KLEMPERER AND KRENEK

At the other State Opera, on the Platz der Republik, Klemperer, somewhat surprisingly, lent the weight of his great art and authority to the three little one-act operas of Ernst Krenek, which were brought out for the first time in Wiesbaden, about half a year ago, and which were now first heard in Berlin. Krenek is progressing here on the road which began with *Jonny Spielt Auf*, the opera which proved so remunerative to him personally, though less so to the interests of musical drama. The vulgarization of operatic art is making a rapid advance, all the more as it is patronized by the most celebrated conductors at what were formerly known as the most exclusive theaters. There is no use in lamenting this fact, characteristic of our age as it is.

The two little operas by Kurt Weill mentioned in these columns a few weeks ago, were instantly and completely rejected by the Berlin public. Whether Krenek will fare better remains to be seen, for a successful premiere has less significance than ever before in our curious age. Anyway there was no lack of thundering applause.

### UNSCRUPULOUS METHODS

As to the extraordinary theatrical talent of young Krenek, who also wrote his own librettos, there can be no doubt. He has a fertile imagination, a faculty of always finding curious, effective and sometimes amusing, dramatic scenes.

What I blame is the unscrupulous mentality which grossly abuses this talent, degrading the operatic stage to a vaudeville sketch, a vulgar clownery, a film drama, a mentality which is never ashamed of applying the cheapest effects in order to establish contact with the "spirit of the age," thus flattering the basest instincts of the crowd. It is not surprising, considering the rapid and prolific output of Krenek, that his music should steadily lose in weight and quality. The first of the three operas, *Der Diktator*, is a brutal film-drama, with bad, uninteresting music. *Die Ehre der Nation* is a coarse, though amusing farce, showing how the conceited champion boxer, Mr. Oxtail, is cheated and turned into a laughing stock by his pretty little wife and her beau, a young dancer. This burlesque would be in its place in a revue theater, and might justly be applauded there.

On a somewhat higher plane stands the third opera, *Das geheime Königreich*, made so contemptible by the young radicals, including Krenek himself, a few years ago. To this fantastic fairy tale Krenek has written music, not by any means masterly or original in a higher sense, but yet substantial and fitting. Moreover, the scenic frame of this intermezzo was extraordinary, thanks to the decorative art of Oscar Strnad, who made the scenery for Bruno Walter's memorable performance of *Don Giovanni* in Paris. To Klemperer's masterly art and energy Krenek owes about as much as to his own efforts, considering the effect created by his questionable "art."

### OTELLO A RELIEF

What a relief, after these modern achievements in our two State Opera Houses, to see and hear Verdi's glorious *Otello*, interpreted by Bruno Walter! This truly memorable performance was not only of extraordinarily high quality in every respect, but it also had a character entirely its own, revealing new beauties in Verdi's score even to those well acquainted with it, and refuting the usual charge that *Otello*, in spite of its technical mastery, lacks the melodic power and freshness of Verdi's earlier works.

Maria Müller gives a well-nigh perfect portrayal of the part of Desdemona, captivating her audience by the beauty of her voice, the nobility of her manner and the soulfulness and grace of her action. Karl Martin Oehman as *Otello* is not the customary heroic giant, but he makes up for deficiencies in this direction by many fine moments of individual expressiveness, elevating *Otello*'s usual brutal, primitive temper to a psychologically more complicated and interesting mixture of emotions. Wilhelm Rode's Iago, vocally powerful, is perhaps too German in character and somewhat lacking in the Italian suppleness of the profligate criminal. In the smaller parts, Ruth Berglind's Emilia, and Gustav Rödin's Cassio were remarkable. Leo Pasetti's new stage decorations were of a high quality and contributed considerably to the harmonious impression of the entire performance.

### D'ALBERT'S BLACK ORCHID

A "modern" premiere of the type of Krenek's operas has been brought out in Leipsic, that home of well produced novelties. It was *The Black Orchid*, by Eugen d'Albert, who seems, in this opera, to have tried to rival Krenek's bid for popular favor. The libretto is an adaptation by M. von Levetzow from an American detective story of the most virulently romantic type. It deals with a gentleman-burglar who, in love with a wealthy New York lady, enters her room at night in order to steal her jewels and recognizes too late that he has visited his lady-love by mistake. The burglar, who turns out to be a real lord, later presents his sweetheart with the *Black Orchid* in the Mount Everest Bar and she consents to marry him.

There is plenty of opportunity for New York scenes (in fact there are no less than thirty-eight, cleverly designed with a view to rapid changes, by Aravantinos) and there is a dizzying crowd of colored people, reporters, girls and policemen who seem to be constantly running about like mad.

D'Albert's music follows the path of the latest fads rather unscrupulously, though with much skill, and while there can be no doubt regarding the low artistic level of the opera, it may nevertheless have a real success owing to its many and varied "attractions," which satisfy popular taste. The performance, conducted by the talented young Wilhelm Schleuning, was effective.

### SCHÖNBERG AROUSES OPPOSITION

Wilhelm Furtwängler, accustomed though he is to outbursts of applause, probably did not expect the usual demonstration to greet his performance of Arnold Schönberg's new orchestral variations—heard for the first time at the fourth Philharmonic concert. But he surely did not expect that this new work would cause a scandal, the like of which has never been seen in a Berlin concert hall. At both the public rehearsal and the concert Schönberg's music was received with whistling, shouting and similar demonstrations of indignation that could not be counterbalanced by the rather timid applause of the composer's youthful friends and admirers.

There is no use denying it; the prophet, Schönberg, has constantly lost ground since he reached his climax of adulation with *Pierrot Lunaire*. In fact, the recently promulgated, mysterious mathematics of his twelve-tone system have also estranged him to those who were formerly willing

to support him. His new variations are hardly intelligible, even to very advanced listeners. In their cruel negation of everything so far acknowledged as music, they tax the ear and the patience of the listener to the utmost; and the indignation of the public is entirely comprehensible, in so far as one can hardly expect amateurs to respect the intricate complication and the hair-splitting logic which goes on in Schönberg's thematic work. Now, practically all musicians of modern tendency refuse to follow him any further into the desert of his present system.

### HAUER'S NEW SINFONIETTA

One can hardly imagine a greater contrast to Schönberg's latest music than that of Josef Matthias Hauer, likewise a passionate advocate of atonality, but in reality Schönberg's greatest antagonist. Where Schönberg is nearly always

(Continued on page 14)

## Philadelphians Enjoy Carmen and Walkuere

Graveure, Ill, Unable to Appear in Bizet Opera  
and Errolle is Substituted—Eleanor Painter  
an Inspiring Carmen—Austral, Stanley,  
Althouse and Baklanoff Star in Latter  
Work—Josef Hofmann Soloist  
with Philadelphia Orchestra  
Performing Own  
Composition

PHILADELPHIA.—Two beautiful concerts were offered by the Philadelphia Orchestra on December 28 and 29. With Mr. Gabrilowitsch retaining the leadership for another month, several more delightful weekly hours may be anticipated with a crescendo of enjoyment. Of course the choice in the selections make a vast difference in the ratio of appreciation, for numbers superbly played may fail to hit the mark, while others, because they find immediate response in the listener without any effort, arouse intense enthusiasm. In other words, the psychological moment must be at one for leader, orchestra and audience as well as composer to make a performance a complete success.

This was so with the concerts under discussion. These opened with Mozart's *Eine Kleine Nachtmusik*, revealing the perfection of the playing for which the string section is noted, and a remarkable beauty, delicacy, clearness, and flow of tone, while the reading Mr. Gabrilowitsch gave it demonstrated his sympathetic understanding of the pure classic idiom. He wisely reduced the number of double basses to four, thus effecting a fine balance of parts, as the voices frequently move in unison.

Josef Hofmann's *Symphonic Narrative, The Haunted Castle*, was second on the program, and though the direct opposite of the Mozart in form, content and treatment, it was equally well given, causing such continuous applause as tribute to composer and conductor that both were recalled many times. The composition is said to have been inspired by a poem by J. L. McLane and was first performed by the orchestra under Stokowski in 1918 and repeated in 1923. It is as atmospheric as Debussy, modern but always coherent—a very beautiful composition. After the intermission came

(Continued on page 28)



Nickolas Murray photo

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## Schreker and Krenek Opera Premiere for Berlin

And a d'Albert Premiere in Leipsic—Too Much Vulgar Opera—A Memorable Otello—  
Schönberg's Music Causes Scandal—A New Hauer Work and Bloch's Concerto Grosso  
Heard—American Prodigy Astonishes Hearers—Other Successful  
American Debuts

BERLIN.—There were an abundance of important operatic events in Berlin during the first half of December, in all three of our opera houses. Chief of these was the premiere of Franz Schreker's new opera, *Der Singende Teufel*. Schreker is the director of the Hochschule and generally acknowledged as one of the leading opera-composers of Germany; so this work was awaited with keen interest and the leading lights at the State Opera, including Director Franz Ludwig Hoerth, Conductor Erich Kleiber, and a large staff of high-class artists, had combined forces in order to present the new work in as nearly as possible a perfect production.

In spite of these laudable efforts, however, the opera achieved only a *succes d'estime*. The story as well as the music contains too many weak points for the work to create a strong impression. Schreker has here again been his own librettist and as in all his other operas, the key to his drama is a musical one. This time the dramatic "motive" is the sound of an organ. In the middle-ages, when paganism and the Christian Church were constantly at war with each other, Amandus, a young organ-builder, received a commission to reconstruct and complete an organ originally started by his father for the convent. During the course of his work Amandus becomes inflamed with love for the Christian religion, but also, alas, for Lilian, a young pagan woman who is determined to win him back to paganism. Amandus, on the other hand, is equally determined to save Lilian's soul and win her for the Christian faith. This conflict is brought to its first climax by Lilian's being forcibly carried off from a riotous heathen festival by a brutal and powerful knight. In his grief Amandus enters the convent as a monk. After some time Lilian escapes, returns to Amandus only to find that she has lost him, too. Lilian secretly informs Amandus that the people are about to attack the convent, to burn it and to kill the monks. The principal and most impressive episode of the entire opera is the scene in the church, where all the monks in arms are awaiting the attack of the people.

## A SINGING DEVIL

The furious crowd storms the church; but in the moment of supreme danger Amandus plays on his new organ so wonderfully that the superstitious people, unaccustomed to these sounds, become frightened of the "singing devil," as they call the mysterious organ, kneel down and are now in their turn attacked by the furious monks. Here the opera has reached its climax and also its natural close. But Schreker, intent on showing profound and poetic ideas adds a fourth act, full of philosophical and theological discussions, concerning salvation by death, enigmatic fate, etc., which tends to cool off the atmosphere and fatally to weaken the dramatic effect.

There has been much talk of Schreker's new style in this score, tending towards simplification of orchestral polyphony, symphonic development and distinctness of text declamation. All these aims are sensible and laudable, but not the manner in which Schreker tries to realize them. The singers are plainly understood, but only at the sacrifice of melodic continuity and symphonic interest.

There is nothing but protracted, tiresome, declamatory recitative, accompanied by fragmentary phrases in the orchestra, without any coherence. Proper musical development is only heard in the orchestral interludes between the various scenes; an unhappy and ineffective system of distribution, in spite of a great many fine, clever and picturesque moments of orchestration and powerful symphonic music in the intermezzi. At the premiere the applause reached considerable intensity only after the pompous and effective church scene.

Kleiber conducted with superior art; Aravantinos' splendid scenic decorations showed the hand of a great artist in this genre; singers like Friedrich Schorr, Delia Reinhard and Fritz Wolf in the leading parts did their utmost while Hoerth's mise en scene was masterly in its management of the masses.

## KLEMPERER AND KRENEK

At the other State Opera, on the Platz der Republik, Klemperer, somewhat surprisingly, lent the weight of his great art and authority to the three little one-act operas of Ernst Krenek, which were brought out for the first time in Wiesbaden, about half a year ago, and which were now first heard in Berlin. Krenek is progressing here on the road which began with *Jonny Spielt Auf*, the opera which proved so remunerative to him personally, though less so to the interests of musical drama. The vulgarization of operatic art is making a rapid advance, all the more as it is patronized by the most celebrated conductors at what were formerly known as the most exclusive theaters. There is no use in lamenting this fact, characteristic of our age as it is.

The two little operas by Kurt Weill mentioned in these columns a few weeks ago, were instantly and completely rejected by the Berlin public. Whether Krenek will fare better remains to be seen, for a successful premiere has less significance than ever before in our curious age. Anyway there was no lack of thundering applause.

## UNSCRUPULOUS METHODS

As to the extraordinary theatrical talent of young Krenek, who also wrote his own librettos, there can be no doubt. He has a fertile imagination, a faculty of always finding curious, effective and sometimes amusing, dramatic scenes.

What I blame is the unscrupulous mentality which grossly abuses this talent, degrading the operatic stage to a vaudeville sketch, a vulgar clownery, a film drama, a mentality which is never ashamed of applying the cheapest effects in order to establish contact with the "spirit of the age," thus flattering the basest instincts of the crowd. It is not surprising, considering the rapid and prolific output of Krenek, that his music should steadily lose in weight and quality. The first of the three operas, *Der Diktator*, is a brutal film-drama, with bad, uninteresting music. *Die Ehre der Nation* is a coarse, though amusing farce, showing how the conceited champion boxer, Mr. Oxtail, is cheated and turned into a laughing stock by his pretty little wife and her beau, a young dancer. This burlesque would be in its place in a revue theater, and might justly be applauded there.

On a somewhat higher plane stands the third opera, *Das geheime Königreich*, made so contemptible by the young radicals, including Krenek himself, a few years ago. To this fantastic fairy tale Krenek has written music, not by any means masterly or original in a higher sense, but yet substantial and fitting. Moreover, the scenic frame of this intermezzo was extraordinary, thanks to the decorative art of Oscar Strnad, who made the scenery for Bruno Walter's memorable performance of *Don Giovanni* in Paris. To Klemperer's masterly art and energy Krenek owes about as much as to his own efforts, considering the effect created by his questionable "art."

## OTELLO A RELIEF

What a relief, after these modern achievements in our two State Opera Houses, to see and hear Verdi's glorious *Otello*, interpreted by Bruno Walter! This truly memorable performance was not only of extraordinarily high quality in every respect, but it also had a character entirely its own, revealing new beauties in Verdi's score even to those well acquainted with it, and refuting the usual charge that *Otello*, in spite of its technical mastery, lacks the melodic power and freshness of Verdi's earlier works.

Maria Müller gives a well-nigh perfect portrayal of the part of Desdemona, captivating her audience by the beauty of her voice, the nobility of her manner and the soulfulness and grace of her action. Karl Martin Oehman as *Otello* is not the customary heroic giant, but he makes up for deficiencies in this direction by many fine moments of individual expressiveness, elevating *Otello*'s usual brutal, primitive temper to a psychologically more complicated and interesting mixture of emotions. Wilhelm Rode's Iago, vocally powerful, is perhaps too German in character and somewhat lacking in the Italian suppleness of the profligate criminal. In the smaller parts, Ruth Berglind's Emilia, and Gustav Rödin's Cassio were remarkable. Leo Pasetti's new stage decorations were of a high quality and contributed considerably to the harmonious impression of the entire performance.

## D'ALBERT'S BLACK ORCHID

A "modern" premiere of the type of Krenek's operas has been brought out in Leipsic, that home of well produced novelties. It was *The Black Orchid*, by Eugen d'Albert, who seems, in this opera, to have tried to rival Krenek's bid for popular favor. The libretto is an adaptation by M. von Levitzow from an American detective story of the most virulently romantic type. It deals with a gentleman-burglar who, in love with a wealthy New York lady, enters her room at night in order to steal her jewels and recognizes too late that he has visited his lady-love by mistake. The burglar, who turns out to be a real lord, later presents his sweetheart with the *Black Orchid* in the Mount Everest Bar and she consents to marry him.

There is plenty of opportunity for New York scenes (in fact there are no less than thirty-eight, cleverly designed with a view to rapid changes, by Aravantinos) and there is a dizzying crowd of colored people, reporters, girls and policemen who seem to be constantly running about like mad.

D'Albert's music follows the path of the latest fads rather unscrupulously, though with much skill, and while there can be no doubt regarding the low artistic level of the opera, it may nevertheless have a real success owing to its many and varied "attractions," which satisfy popular taste. The performance, conducted by the talented young Wilhelm Schleuning, was effective.

## SCHÖNBERG AROUSES OPPOSITION

Wilhelm Furtwängler, accustomed though he is to outbursts of applause, probably did not expect the usual demonstration to greet his performance of Arnold Schönberg's new orchestral variations—heard for the first time at the fourth Philharmonic concert. But he surely did not expect that this new work would cause a scandal, the like of which has never been seen in a Berlin concert hall. At both the public rehearsal and the concert Schönberg's music was received with whistling, shouting and similar demonstrations of indignation that could not be counterbalanced by the rather timid applause of the composer's youthful friends and admirers.

There is no use denying it; the prophet, Schönberg, has constantly lost ground since he reached his climax of adulation with *Pierrot Lunaire*. In fact, the recently promulgated, mysterious mathematics of his twelve-tone system have also estranged him to those who were formerly willing

to support him. His new variations are hardly intelligible, even to very advanced listeners. In their cruel negation of everything so far acknowledged as music, they tax the ear and the patience of the listener to the utmost; and the indignation of the public is entirely comprehensible, in so far as one can hardly expect amateurs to respect the intricate complication and the hair-splitting logic which goes on in Schönberg's thematic work. Now, practically all musicians of modern tendency refuse to follow him any further into the desert of his present system.

## HAUER'S NEW SINFONIETTA

One can hardly imagine a greater contrast to Schönberg's latest music than that of Josef Matthias Hauer, likewise a passionate advocate of atonality, but in reality Schönberg's greatest antagonist. Where Schönberg is nearly always

(Continued on page 14)

## Philadelphians Enjoy Carmen and Walkuere

Graveure, Ill, Unable to Appear in Bizet Opera  
and Errolle is Substituted—Eleanor Painter  
an Inspiring Carmen—Austral, Stanley,  
Althouse and Baklanoff Star in Latter  
Work—Josef Hofmann Soloist  
with Philadelphia Orchestra  
Performing Own  
Composition

PHILADELPHIA.—Two beautiful concerts were offered by the Philadelphia Orchestra on December 28 and 29. With Mr. Gabrilowitsch retaining the leadership for another month, several more delightful weekly hours may be anticipated with a crescendo of enjoyment. Of course the choice in the selections make a vast difference in the ratio of appreciation, for numbers superbly played may fail to hit the mark, while others, because they find immediate response in the listener without any effort, arouse intense enthusiasm. In other words, the psychological moment must be at one for leader, orchestra and audience as well as composer to make a performance a complete success.

This was so with the concerts under discussion. These opened with Mozart's *Eine Kleine Nachtmusik*, revealing the perfection of playing for which the string section is noted, and a remarkable beauty, delicacy, clearness, and flow of tone, while the reading Mr. Gabrilowitsch gave it demonstrated his sympathetic understanding of the pure classic idiom. He wisely reduced the number of double basses to four, thus effecting a fine balance of parts, as the voices frequently move in unison.

Josef Hofmann's *Symphonic Narrative, The Haunted Castle*, was second on the program, and though the direct opposite of the Mozart in form, content and treatment, it was equally well given, causing such continuous applause as tribute to composer and conductor that both were recalled many times. The composition is said to have been inspired by a poem by J. L. McLane and was first performed by the orchestra under Stokowski in 1918 and repeated in 1923. It is as atmospheric as Debussy, modern but always coherent—a very beautiful composition. After the intermission came

(Continued on page 28)



Nicholas Murray photo

### GUY MAIER AND LEE PATTISON

who, despite any rumors of separation, are combining to make two-piano history, playing classic and modern works to the plaudits of great audiences all over the United States and filling as many concert engagements as they are willing to accept.



## New Opera by George Hue Has Paris Premiere

Riquet a la Houpe the Most Successful Novelty at the Opera Comique in Years—Rachmaninoff Cheered at His First Performance in Twenty-five Years—Audience Enthusiastic Over Bachaus' Consummate Art—Borovsky, Bilotti and Brailowsky Heard—Maazel Plays Godowsky—American Violinists Make Good Impression—Muratore Gives Recital—Fourstier Conducts Fine Performance of the New Symphony Orchestra

PARIS.—The first new work at the Opera Comique this season, George Hue's *Riquet a la Houpe*, has just been produced and it has proved to be the best that this theater has brought out for some time. The libretto is based on a fairy tale of Perrault, about a prince to whom gifts were given at his birth by all the Fairies except one, who arrived too late. To compensate for the beauty which he lacked, she gave him brains. He wins the lovely Princess Florine and the miracle of love gives him beauty. The music is the work of a master, the winner of a Prix de Rome and the composer of many works which are well known. He has several operas to his credit and a celebrated song, *J'ai Pleure en Reve*. The score of this last opera is melodic and poetic with no striving for astonishing effects. The orchestration is masterly. Albert Wolff conducted.

The Russian Opera, under the direction of d'Ogreneff-Slaviansky, made its first appearance at the Theatre de la Gaité Lyrique. The first performance was that of *La Dame Pique* and, owing to the mediocrity of the artists, it cannot be said to have been a success. N. DE B.

### RACHMANINOFF'S ENTHUSIASTIC RECEPTION

Rachmaninoff's reappearance in Paris after an interval of about a quarter of a century filled the large Champs Elysees Theater with an expectant crowd of music lovers, among whom Russians and Americans were conspicuous by their numbers. The French part of the audience was apparently less enthusiastic, but the success of the pianist was marked. He was cheered to the echo and recalled to the instrument until the lights were turned off and the lid of the piano was closed.

Bachaus began the first of his series of seven Beethoven recitals in the Gaveau Hall with the support of as many listeners as could be crowded into the concert room. He was obliged to extend the program of five sonatas with a number of works by Chopin and Schubert. No pianist now before the public is freer from mannerisms and poses, and his fidelity to the composer is noteworthy. He does not believe that Beethoven requires additional notes to bring his music up to date, and he ended the recital with a pianissimo instead of the usual climax so beloved by the seeker for effects. The most memorable performance of the evening was that of the familiar Waldstein sonata, known here as *Aurora*, in which Bachaus made the piano sing to the audience with voices of gold and chords of velvet.

José Iturbi, a Spanish pianist with a large following in Paris, gave a recital in the Champs Elysees Theater and pleased his many friends with the delicacy and elegance of his playing, though an occasional climax and a burst of emotional vigor would relieve the monotony of so much gentleness, especially in a large concert room.

### BOROVSKY'S SUPERB TONE

Alexander Borovsky tried the experiment of giving a piano recital of Russian music exclusively, in the old hall of the conservatory. He will probably not repeat the program, for the piano compositions by Russians proved to be very much less exciting than their orchestral works. Nothing could have been flatter than the Scriabine pieces with which he ended one group, and then walked off in silence. Tschalkowsky's tedious sonata in G began the evening's entertainment. Borovsky is too great and important an artist to waste his time on such experiments. His tone was superb.

The same old hall was well filled a few evenings later when the American pianist, Anton Bilotti, gave a recital of works judiciously selected from various composers—Beethoven, Chopin, and Liszt, with extra numbers by others, including a Spanish dance by himself. He was warmly applauded by his many friends in this, his adopted home city. He has an extended tour in the south of France and Austria in the immediate future. That nervousness which sometimes marred his former public appearances has been overcome at last by a prolonged experience in public playing.

Brailowsky, a long established favorite with the Parisian public, gave a recital to an immense audience in the Pleyel Hall last week. His program was drawn from Beethoven, Chopin, and Liszt, and his extra numbers at the end were again Chopin and Liszt. His reputation was made in Paris some years ago with his performances of all the works of Chopin in six recitals and an orchestral concert, and it is as a player of Chopin that the public here remembers him. But his playing of the Wagner-Liszt *Spinning Song* was as delightful as any of his Chopin interpretations ever were. His last hour in the hall was given to the flattering, if fatiguing, occupation of autographing the programs of his admirers.

### BRILLIANT MACDOWELL PERFORMANCE

Maazel's third recital in the Champs Elysees Theater was distinguished by a performance of Godowsky's seldom played *Symphonic Metamorphoses* of the waltzes of Johann Strauss, which are a great test of a pianist's technical skill. Maazel first proved himself a serious artist with his careful interpretation of Beethoven's sonata, op. 26, and his poetic readings of several Chopin numbers. He was repeatedly recalled to the platform, and among his extra pieces special mention should be made of his clear and really brilliant playing of MacDowell's *March Winds*, with its exacting passages in repeated notes. American artists should play more of this kind of music in Paris, where the expression "American music" has become attached to a rhythmical and humorous tonal entertainment of which cultured American residents of Paris are none too proud.

In the early part of December Ania Dorfmann, a young Russian woman of exceptional ability, gave a demonstration of her powers as a pianist in the cosy and inviting hall of the Erard piano rooms and completely won the hearts of her hearers. Her tone was full and singing without a trace of

harshness, and her technic was beyond reproach. Two sonatas by Mozart were followed by a long group of Russian pieces. Then came a Chopin section, and finally four works by Liszt. She seemed at home in every style and was always interesting. Naturally, the recalls were many and the extra numbers abundant.

Albert Spalding followed up his successful recital in the Gaveau Hall with a performance of Lalo's *Symphonie Espagnole* at one of the Lamoureux orchestral concerts and again upheld the dignity and merit of American art; but most of the violinists who have appeared in Paris of late have been beginners or young artists with more or less local reputations. A very good impression was made by Benno Rabinoff at his recital in the old hall of the conservatory and by Boris Schwartz in the Gaveau Hall.

With a better instrument Schwartz should make a name for himself, for both his finger and bow skill are of a very high order.

### INFLUX OF CELLISTS

Apart from the ever popular Thibaud-Cortot-Casals trio, which packs any hall in Paris at any season of the year, and the cellists in several quartets, there been cello recitals by Gaspar Cassado, Paul Bazelaire, Maurice Eisenberg, Gerrard Hekking, and Antonia Butler within the space of seven days. And they are all good, though none of them succeeded in inciting the public to riot with the sedate and elegiac tones of the cello.

The singers have also been active. Muratore drew a large audience of his old friends into the Champs Elysees Theater to hear his well preserved, though no longer young, voice. Thelma Spear gave a recital in the concert hall of the Hotel Majestic. Among the ladies particular mention must be made of Berthe Croiza, Suzan Engleberg, Engel Lund, Maragliano Mori, Marcelle Gavanier, and Suzan Balguerie. The last mentioned was tremendously applauded for her splendid singing of the great aria from *Der Freischütz* with the Or-



PERLA WOLCOTT,

soprano, who will give a recital at Town Hall, New York, on January 14. Her program will consist of four groups of numbers by Mozart, Paradies, Schubert, Strauss, Moret, Duparc, Canteloube, Hadley, Carey, Scott and Golde. (Photo by Edward Thayer Monroe)

chestre Symphonique in the Pleyel Hall on December 14. At this same concert Dvorak's *New World* symphony made one of its very rare appearances in Paris, and, thanks to the interpretation given it by Fourstier, a broad minded musician who is familiar with the foreign as well as the French schools, the work was received with great satisfaction by the audience, to most of whom it is an entirely new work.

(Continued on page 28)

## Mario Chamlee in Quest of European Laurels After Eight Years at the Metropolitan Opera

To Sing in France and Germany—Will Return for Summer Season at Ravinia

"It is no longer necessary to go abroad to prepare for an operatic career; America now offers all that has to be learned. But to the finished singer a European reputation is just as important as it ever was." This is the view expressed by Mario Chamlee, American tenor, who, after eight years at the Metropolitan Opera House, sailed on the Olympic on December 21 to fill engagements at the opera houses of Paris, Berlin, Munich, Hamburg and Dresden. With him was Mrs. Chamlee (Ruth Miller), soprano, who appears with her husband in joint song recitals.

### MADE IN AMERICA

Mr. Chamlee is a shining example of the American-born and American-taught singer. He was born in Los Angeles, and gives the entire credit for his knowledge of the vocal

October, 1917, and miraculously escaped losing his beautiful voice, or suffering even worse injury, when General Duncan, who had heard him sing to some of the officers in the trenches, ordered him removed from the lines, saying, "A boy with such a voice doesn't belong here. He can do better work on the entertainment forces at headquarters." Two days later the platoon from which he was taken suffered a severe gas attack, in which the casualties were very heavy. "Poor David Hochstein, the violinist, and Henry Deering, the pianist, were in my division, and they were sent back with me," recounted Mr. Chamlee; "but Dave was anxious to get his commission as an officer. He went back to the officers' training school, was put in the front trenches, and very soon after was literally blown out of existence, no trace of his body ever being found."

### RODOLFO

"After I sang at the Peace Conference in Paris, I was offered a nice engagement to sing leading roles with the Italian Opera Company at the Champs Elysees Theater, but, though I would have liked to grasp the opportunity, I was in love (looking fondly at his partner in life and art) and I wanted to get back home and get married. Are we sorry? No!" At this part of his narrative, the animation, personal magnetism and large, luminous dark eyes of the young singer were most arresting; he was the perfect incarnation of Rodolfo in *La Boheme*, and could have gone right on to sing the role without any make-up whatever.

### MAROUF

The Chamlees expect to return to this country about the middle of March, and next summer will find the tenor again with the Ravinia Opera Company, with which organization he made such a sensational success in the title part of Rabaud's opera, *Marouf*, last season, singing opposite the Parisian soprano, Yvonne Gall. Speaking of Marouf, Mr. Chamlee said: "When I first heard Marouf at the Metropolitan in 1917, the role was sung by Giuseppe De Luca, and naturally I thought it was written for baritone. But I learned that that was not the case. When the opera was brought out in Paris none of the tenors could act Marouf, which requires a good comedian. So it was transposed into a lower key and taken by the leading baritone of the opera house. After that it was usually sung by baritones. The part interested me tremendously, and I made an intensive study of it, receiving many valuable hints from those three experienced men, Hasselmans, Defrere and Pelletier. Between them they made quite a comedian of me, and I got enough laughs from the audience to satisfy even a De Wolfe Hopper. It was a most gratifying experience. I hope to sing it in Paris this winter."

The open and partially packed trunks (and singers do have a few trunks when they travel) suggested the idea that perhaps Mr. Chamlee might have something more urgent to do than to chat indefinitely about matters musical, martial and marital; so, notwithstanding his protestations to the contrary, his interviewer thanked him for a most interesting half hour, and wishing him a pleasant voyage and great success abroad, went on his busy way.



de Guelldre photos

MARIO CHAMLEE  
as Marouf with Ravinia Opera Company.

art to his first teacher, Achille Alberti, of that city. In 1923 he sang in opera in Prague, Vienna and London, and in that year and later, in 1926, he did some coaching with leading European authorities. Otherwise, he is proud to admit, he has learned all he knows in his native land. When he was first engaged at the Metropolitan, the tenor had sung only eight roles; when he left at the end of last season he had appeared in twenty-seven.

"I want to sing a lot in Europe, and I intend to spend the next few winters there," said Mr. Chamlee. "That is why I did not renew my contract with the Met. this season. While in Germany I am going to study Lohengrin and Walther in the Meistersinger, roles which I am very anxious to sing. I was invited to appear at the opera in Florence on December 15, but my concert engagements here prevented me from accepting; so I'll have to start getting my European 'rep' a few weeks later."

### IN THE TRENCHES

In addition to the few operatic appearances the tenor has had abroad, he sang at the Peace Conference in Paris in 1919, receiving the personal felicitations of General Pershing and Field Marshals Foch and Geoffre, among others. He had been serving in the U. S. Artillery since



# HANDEL'S MESSIAH

BY H. C. HAMILTON

THE position of Handel in the musical world of today would seem to be a matter not wholly agreed upon by those presumably in a position to judge. By some he is classed as among the immortals, while others, who take a different attitude, point out that the greater mass of all he wrote is seldom if ever heard to-day, and that the composer's fame rests upon one single oratorio, and a number of short pieces and excerpts from larger works. We hear it said that much of Handel's music is, if not entirely out of date, at least not what modern ears are demanding, and cite the growing appreciation in many quarters for Bach's choral music, to the disparagement of his great contemporary.

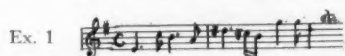
However, the matter can well bear looking into, for a great deal of Handel's work has suffered neglect. His fame has so long rested on the Messiah, that many are not familiar with many of his other numerous oratorios, even by name, every one of which exhibits masterly conception and handling. Of course, all were written at an epoch when a rather conventional mode of vocal treatment was in vogue, and consequently Handel, great though he was, partook to some extent of the custom of his day. But that he improved and enlarged the oratorio form as no other composer had ever done everyone will admit, and in spite of a few conventional traits, still remains the great master in this form of writing. To all who are familiar with his Messiah—and who is not?—will be at once apparent the matchless choruses and solos—everything so well conceived vocally. But Handel's dramatic ability is a new revelation to those who listen for the first time to works like Samson, Theodora, etc. His early life had so much to do with the theatrical world that in later years he seems to find the portrayal of events, as on a stage, a natural outlet for his genius. It was really Handel who established the oratorio on the concert stage, and made the rendition of such works on a large scale possible. Where oratorio had previously been associated with, and performed, on a more or less restricted scale within the church, its presentation now became an event of outstanding interest, ranking with other first attractions of the day. Any one of his oratorios could well form the subject of a separate article; the present, however, will be confined to the one immortal masterpiece by which Handel is known all over the civilized world—the Messiah.

## The Overture

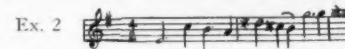
Handel's style of instrumental introduction frequently takes the form of a short slow movement, followed by a brisk fugue. The slow movement may be heard again, later, or a minute or some other dance form may be introduced. Samson and Theodora furnish examples of this.

In the present instance, a short and solemn Grave ushers us in. This movement is too often rendered as an Andante, thereby presenting it in an unsuitable tempo, and destroying the atmosphere the composer evidently wished to create. Its simplicity is such that the least suggestion of a hastened tempo changes the solemn into the grotesque. We are told that it is only a step from the sublime to the ridiculous, and nowhere is this truth more fully proven than by the practice of rendering fine music at a rate of speed that robs it of all character. Of course, organists, especially the "up-to-date" variety, cannot bear to be thought slow, and everything they play must needs be a show piece. But a very deliberate tempo here will not be too lifeless if a little accent is used on the longer notes, by means of the Swell Pedal, and the eighths made a trifle shorter and softer—after the manner of the passing note. Avoid much change in registration, except on the repeat, which should be pianissimo.

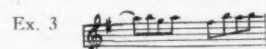
From the way a great deal of the old classics are written, the impression is too often made that the speed should be greater. While the Grave is written as in Example 1, etc.,



it certainly would have given a more psychologically correct idea were the average player to see it thus as in Example 2, etc.



The fugue that immediately follows is of a nature that at once arrests the attention; it should not be too slow, or a "finger exercise" will make itself manifest in such a passage as in Example 3. A strict legato is hardly commend-



able, throughout the fugal subject, following the stately and smoothly-moving Grave; rather treatment such as in Example 4 is both better phrasing, and a relief to the ear. The



Ex. 4

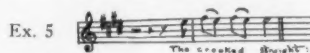
return to the Grave should be as consistent as possible, in regard to the original tempo and registration.

## Recitatives and Arias

One of the most beautiful things in all musical annals, and the simplest, now falls on the ear—the introduction to "Comfort ye," heard in the tonic major. If ever anything breathed peace or comfort, we find it here. This recitative, accompanied throughout, is really a short aria, though, on account of some changes of key, it needs to be considered as part of the ensuing florid solo which immediately follows.

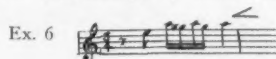
Of the roulades in "Every valley," and the objection to this sort of thing by some, as an obsolete device, it may be admitted that fashions have changed since the Messiah was written, and long "runs" are not used to-day as they once

were. In fact, many singers may very well object to it, for the reason that roulades are not easy to sing perfectly. The old style of florid song demands a flexible rather than a dramatic voice, and for anyone to clumsily wade through such passages gives a very unfavorable impression. The "exercise sound" is here unpleasantly to the fore. But let a flexible voice toss off these roulades with an ever-increasing crescendo, and with ease and abandon, and the effect is both beautiful and exhilarating as the tones mount higher and higher on "exalted." Handel's writing is full of suggestions both here and elsewhere—for example, where he treats pictures "crooked" and straight (see Example 5).



Ex. 5

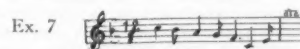
The tenor voice does not reappear until the middle of the work, where two favorite airs make their appearance. The one, in A major, is preceded by three recitatives, in the first of which a peculiar note of sorrow appears twice, by the unexpected drop of a full tone in the voice, on the word "man." The ensuing aria is a Handel melody of the graceful type, simple in construction, but without one dull or uninteresting bar. It is a pure lyric, and diametrically a foil to the dramatically florid air later on which precedes the Hallelujah Chorus. This final area for tenor is a combination of roulades and sudden leaps, many of them on the octave. The high A which appears twice, is almost invariably taken as a closing climax, although not so written. This liberty is not to be censured, as it affords a relief from the somewhat perfunctory ending on the lower tonic—a thing that is apt to become a little wearisome in a minor key. The little device (see Example 6) which forms an accompan-



Ex. 6

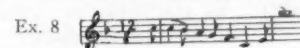
ing figure throughout the aria, is used with a great deal of ingenuity and effect, and is in itself one of the attractive features as an instrumental background.

Handel may not seem to be quite so much at home as Bach in all cases, when writing for the contralto voice, but some of his loveliest conceptions nevertheless are to be met with in the Messiah—notably, "O Thou that tellest," "He shall feed His flock," and "He was despised." In the second



Ex. 7

of these there has been a tendency to render the opening phrase as in Example 7 instead of the original (see Example 8). This, to some, may seem a small affair, but it interferes



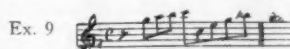
Ex. 8

with the logical outline of the melody a bar or so later, when "shall" has to be taken on two notes. There are those whose contention is that Handel did not always wed his syllables and notes the best way, and there do seem to be cases where he has used the same word in various places without much regard for any set method of accentuation. A comparison of the word "Hallelujah" as it occurs in several of his works outside the Messiah would seem to indicate this. However, the aforesaid change in the contralto aria mentioned never, to the writer, seemed any improvement upon the way Handel left it.

A noticeable peculiarity of this composer, too, is his preference for the major mode when depicting the solemn or tragic. "He was despised," in E flat major is full of unmistakable pathos. Other notable examples of his fondness for the major key will be found in the Dead March, and his "notes of woe"—Samson. "Woe,"—falling most unexpectedly on a major chord seems to strike a poignant note, which spell a sharper "woe" than any conventional minor strain could possibly supply.

Strong and stirring declamatory style is the outstanding feature of the bass solo work. "Thus saith the Lord" is a bit of vivid prophecy, and the following air a realistic example of alternate solemnity and fury. A comparison has been drawn between this air and one of a later date—"Is not His word like a fire" in Elijah. The conception of both composers is remarkably alike.

"The people that walked in darkness" is another bit of realism, although the re-orchestration of Mozart's is responsible for most of the "color." These additional accompaniments throughout the work, written by one who knew how to give the orchestral instruments suitable and distinctive parts, certainly contribute to the oratorio a more modern flavor, and are suited more to modern ears than the orchestration of Handel's day. Especially is this true in the intensely dramatic aria, "Why do the nations rage?" Were the voice here entirely absent, the orchestra would create a thrill in itself. The bold brass work, and the rushing strings on an ever-recurring motive of four ascending notes (see Example 9) that adapts itself to every change of



Ex. 9

harmony, forms a real tone-picture which sounds dazzlingly modern even today.

The fine air, "The trumpet shall sound," concludes the bass work in the oratorio, and with the splendid brass obligato, holds a deservedly high place in the estimation of musicians. The trumpet really performs a unique duet with the voice, and not by any means easy. The substitution of a cornet here makes matters less difficult, but with a proportionate loss of tonal quality.

Regarding the soprano work, it need hardly be pointed out that Handel here seems to be in an element peculiarly suited to his genius. Whether conscious of it or not, his music assumes an upward and exultant rising tendency, particularly suited to voices of high range. Reference will be

made to this again in his chorus work. Yet, his strains nevertheless, even here, are still well adapted to the portrayal of the tender and devotional as well. "Come unto Him," "How beautiful are the feet," and "I know that my Redeemer liveth" amply prove this. This latter is considered by many the finest air in the entire work. His "Rejoice Greatly" is interesting from the fact that Handel here seems to be divining a new era in the matter of musical form. Instead of the conventional note-for-note De Capo in vogue during his day, and which may be found in the majority of his solo writing, the composer here makes use of a more elastic and modern form of repeat. He preserves all the unity of the first part, but it almost immediately assumes an altered form, thereby creating fresh interest, and a seeming forerunner of what proved to be a later development—a suggestion of sonata form. The old De Capo idea is tedious to a modern audience, and may be regarded as obsolete to-day. "Rejoice Greatly" is thoroughly modern in conception, as will be seen by comparing it with the works of later composers, in such solos as "With Verdure Clad," "If with all your hearts," and "O rest in the Lord"—all of which have the "elastic" form of repeat. Another form, however, he uses, of which "I know that my Redeemer liveth" is a type. He uses no middle section and repeat, but continues throughout to the end, using new material as he goes. The first idea is quite prominent for a certain distance, then new themes are made use of, and the solo brought to a conclusion without any reference to the original idea in its initial form. This gives continual variety, but the sense of unity is not so strong, though the old custom of repeating the original theme by the orchestra, after the voice has ceased, perhaps was supposed to supply the idea of "finish."

But this must be admitted to be a tedious custom. The airs of Handel's time were usually somewhat lengthy, and when concluded, the listeners to-day certainly are not in the mood to hear again the repetition of a theme more or less frequently used before, and possessing no fresh interest. Indeed, after the voice is silent, the majority are impatient of anything failing to completely measure up to what they have just heard, and a simply formal repetition is neither popular nor necessary. Later composers, like Haydn and Mendelssohn, improved on this custom by using a few concluding bars after the singer stops—not of the subject-matter, but something in the nature of a coda—reminiscent of what has gone before, and possessing enough new interest to hold an appreciative hearer to the very last note. It seems a pity that Handel did not entirely shake himself free of the shackles of his day, and forsake entirely the all too conventional mode of musical presentation. But as already said, he gives occasional hints of a look into the future, and had he been the product of a few years later, we might have seen many new ideas used which were not put completely forward during his lifetime. For one with his discerning and progressive mind there would have been few avenues of musical expression left untried.

## The Pastoral Symphony

This exquisite pastorate is heard under the exact conditions to make it impressive. The relationship of keys is a thing composers and arrangers can never afford to overlook, and this quiet movement written in C, following one of the most thrilling choruses in G, supplies, in a remarkable degree that atmosphere always accompanying a change to the subdominant key. Heard entirely in the strings and wood-wind, subdued, and at a leisurely tempo, this wonderfully simple bit of writing in double thirds on a pianissimo tonic pedal, creates a lulling atmosphere, impossible to describe, but perfectly realized by everyone who has heard it. It is one of the happiest instances of tonal contrast ever conceived, and furnishes an outstanding proof of the mighty power of simple and quiet utterance. Just as, at the proper time, a whisper is as convincing as Heaven-storming eloquence, just so here, this little single-page pastorate conceals within itself a strange and indefinable something that defies analysis—one of those all too rare instances where absolute music tugs at the heart strings. Its charm is perennial, and has never failed to hold, with certain other favorite numbers from the Messiah, a first place in the affections of musicians.

A word as to its rendition on the organ may not be out of place. Reflective players will at once recognize that a 16-foot Bourdon utterly fails to approximate to the string tone, and yet on more than one occasion the writer has heard this heavy booming bass interminably clouding the light tones of the viol, celeste, aeoline, etc. Even a delicate Gedacht is here out of place, for the hollow-sounding wooden pedal pipes are the wrong color for a pedal-point in this case. The foot should be held down on the lowest pedal C, coupled to Swell, or better still, to some delicate string tone on the Choir, and no 16-foot tone used whatever. Nothing particularly heavy or deep is required here, which is a good thing for any organist to remember if he is too much wedded to his pedals.

## The Choruses

Handel seemed to possess an instinct for striking effects when writing for voices in mass formation. Not all of his choruses are equally fine, but he has left few, if any examples of choral writing that fail to prove his singular mastery. The distribution of the parts is a proof of a discerning mind for brilliant vocal utterance, with possibly an exception at times in the alto section. There are instances when the voice here is partly eclipsed and lacking in prominence, being written frequently below the tenor. Regarding the other voices, however, he seems to delight in dwelling upon and moving among the upper notes, and the clear bell-like chords that ring out with such thrilling effect seem to possess a quality distinctly Handelian.

As the fugal style is particularly well adapted for chorus work, and as Handel was a past master in this form of writing, these facts, allied to his natural gift in expressing his ideas through the medium of the voice, naturally has the result of making his choral work an outstanding model. Whether in simple harmonies of root chord progressions,



# HANDEL'S MESSIAH

(Continued from page 9)

or the intricacies of the wonderful "Amen" Handel's freedom and mastery has been a source of admiration to musician and layman alike. Many who would affirm their indifference regarding fugues, will greatly enjoy listening to a Handel chorus, for the composer's fertile melodic ideas seldom fail, and his counterpoint is never exhibited at the expense of what is known as a "tune."

"And the Glory" is a bright and attractive piece of chorus-writing from beginning to end; it is impossible to find one dull moment. The way the four themes are used, singly and in combination, is splendidly conceived and carried out, and the proportion all through is kept well in mind. Its construction too, is particularly satisfying from the standpoint of form. The peculiar "soaring" effect noticeable in so much of Handel's work is unmistakably evident in several places: noticeably where the bass rises to high E, and later where the soprano, as it were, takes wings, and mounts on the words "hath spoken it—" 36 bars from the end.

"And He shall purify" is full of good contrasts between polyphonic and monophonic style—the latter for the declamatory "That they may offer"—while the instrumental part supplies a background suggestive of the fugal subject.

One of the most universal favorites has always been "For unto Us." The climaxes in this chorus are incomparable, if the approach as well as the attack itself, are both made properly. The organist here is largely responsible for the success or otherwise of this section by the way he plays the intervening double thirds. To render them full organ (as the writer has actually heard)—is exceedingly poor taste. In the orchestra, the violins here give the sensation of quivering pulsating movement, not by any means loud, but rapid and insistent before the mighty crashing attack on "Wonderful!" "Counsellor!" obliterates everything for a moment, and then seems to gather breath for another outburst while the rushing violins again fill in the waiting period. Handel selects the word "shoulder" for an upward sweep of sound—that curious thrilling effect, so peculiarly his own. The way the tones seem as it were, to leave the earth, and mount to Heaven, is heightened by the rising theme being heard first on the tenor, and then the soprano—(twenty-six bars from the end). A close student of Handel's chorus work will observe that he seems to have a sort of understanding between tenor and soprano—frequently giving a short phrase, a bar, or possibly an effective high note, first to one and then the other.

Following the Pastoral Symphony, the ethereal and delicate picture this short Intermezzo paints, is still continued by the four recitatives and chorus that now ensue. "There were shepherds" should follow so quietly that it would seem to be part of the preceding pastorella. A discriminating organist will be careful here not to do anything to cloud or disturb the serenity of the atmosphere. Very soft chords or delicate string tone, without pedal, or very quietly played on the piano, are best. The high "G" and later "A" of the tenor in "Glory to God" is particularly suggestive on the word "highest," as is also the entry of the bass, for the first time at "Peace on earth." This voice, dropping an octave for "earth" is happily consistent here in the use of an appropriate register, especially the last time, when low "G" is used. The fugal and antiphonal writing which in now introduced, carries everything to a cheerful ending with "Good-will towards men."

"His yoke is easy" is full of optimism and gladness. A wonderful passage occurs on the word "burden," beginning fourteen bars from the end. The harmonies are here piled upon and suspended into each other in bewildering fashion. The subject finally reappears in the soprano, supported by full chorus harmony, soars to high B flat, a few interesting dissonances are then heard, before a highly dramatic pause, and then a few bars in deliberate tempo bring this deservedly popular chorus to a triumphant conclusion.

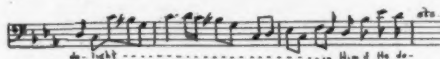
One of the most impressive things in solemn declaration now follows. The entry of each voice is in close succession, and the thought seems to be a cry successively taken up—each voice eager and insistent to proclaim the message. It may be interesting just here to speak for a moment on the matter of singing different words at the same time. The writer has known those who do not care for the custom, and it may be of interest to learn that Wesley, in his day, strenuously voiced his objection. He claimed that the matter of singing the same words over and over again, and also singing different words at the same time was a thing all the musicians in Europe could not defend. But Wesley and others here overlook what is dramatic in the highest sense. We all know something of what a crowd is like, and how a word or idea is passed from mouth to mouth till all are making the air ring with it. In one sense, a fugue, or at least, imitative work in music, is one of the most natural things imaginable, for it is a human way of expressing a thought. The word "fuga," from which our term "fugue" is derived, means a flight, and we all know with what rapidity a thought will fly from one individual to another in a throng. That they will repeat a thing over and over, and also break in upon one another—each one not waiting for his neighbor to finish—is a fact apparent to the most casual observer. But some would-be musical critics seem to possess not the slightest sense of dramatic values, and to such, this "treading on each other's heels" in a chorus would doubtless appear meaningless and unjustifiable. No doubt Wesley was sincere, but had not delved as deeply into the subject as he had into theology. But the writer remembers a testimony of a different sort from a minister, and a very thoughtful man, who had attended the Welsh revival in 1905. He related how, at the same time, had been heard a number simultaneously leading in prayer, and starting verses of different hymns. And he declared that, under the circumstances, nothing sounded incongruous, or out of place. He recalled the incident with much pleasure, and described it as "disorderly order," or "orderly disorder." If such results are possible where no system or method existed, how much more realistic should be the work of a master musician, who could weld the whole tonal fabric together with both the fire and intellect of his genius!

"Surely He hath borne," strikes a few telling notes, particularly where the bass leaps upwards a sixth to high D flat, on the word "our." The sudden emphasis thus where the bass stands out prominently on a high note, and for a

moment seems to "over-ride" everything else, is startlingly vivid.

The following "And with His stripes" is a fugue of the more strict type than any of the previous choruses, with a well-contrasted counter-subject. Ending on the dominant chord, we immediately enter into the bright "All we, like sheep." It has been objected to by some that this chorus is too vivacious for such a subject, but it will be understood that two very different kinds of treatment could be used here. One, the typical serious vein, describing the wandering of the lost sheep, or the other, the care-free careless attitude of the sheep themselves, enjoying their present freedom, as they stray farther and farther afield, with no thought of the coming night, and its dangers. This would seem to be Handel's view, but he strikes a note almost of awe at the finish, where in minor strain the declaration is made regarding the iniquity of us all. The way this last word is approached,—the soft staccato "iniquity" leading to a full-toned "All," seems to be world-embracing in its magnitude.

Two of the Messiah's choruses are regular "mob scenes"—and quite vivid they sound, even in our own day. They are "He trusted in God," and "Let us break their bands." The oratorio is not essentially dramatic through, but these two instances are typical of what Handel can do when he wants to present a jeering or turbulent mob. But the realm of genuine music is not forsaken, even to give a thought of the disorderly. The first of these choruses is a splendid fugue. Wonderful counterpoint accompanies the subject. One can almost hear the taunting laugh of a crowd in such passages as in Example 10.



Ex. 10

"Let us break" is built around a sharp staccato fugue for the first subject, with close imitations on the second theme. The "Company of the preachers" later on also gives one a feeling of bustling movement.

Of the two favorite numbers, "Lift up your Heads," and the famous "Hallelujah" little need be said as they are so familiar. Of the latter, however, just because it is so well known, some things may be overlooked, and the chorus left to "run itself," as it were. Unison passages are not so very common in Handel's writing, but "The Lord God Omnipotent" enters here with a sort of majestic pageantry. The grandeur is further augmented by the addition of brass (Mozart's orchestration) which is kept in reserve for this simple but magnificent unison passage, which next continues as a harmonized theme, in which soprano, bass, tenor and alto, in turn take the lead.

## Boston Welcomes the National Opera Company

Davis Makes Debut as Turiddu—Leginska and Braggiotti-Denishawn Dancers with Lillian Duncan Assist on Separate Occasions

Boston.—Ethel Leginska was guest conductor with the National Opera Company on Thursday night, when Rigoletto was given. Miss Leginska is exceedingly popular in Boston, and her presence occasioned the largest house for the company to date. The tragic Jester was given an interpretation by Mario Valle which merited all the thunderous applause it received. Martinelli was a finished Duke, and Hazel Price an appropriate Gilda.

The season is propitious for an exclusive announcement bearing reference both to Leginska and to opera. It was mentioned previously that Leginska is building a company of her own for the production of opera in English. It may or may not be ready toward the latter part of February, for nothing shall be seen, says Leginska, until all is made perfect. The cast, including corps de ballet, will consist wholly of Boston talent, and one would be surprised, we are told, at its quantity. This should be so indeed, for Miss Leginska avers repeatedly that none but lovely voices are being accepted. Original settings are promised, and a feature of the organization will be the size of the orchestra, which will include over fifty pieces. In the meanwhile an orchestra in Chicago required the departure of Miss Leginska directly after Thursday's performance, necessitating her turning down a request to conduct Carmen on New Year's Eve—and leaving in expectation of her return to her Boston Women's Orchestra, which is rehearsing for an early appearance in this city. This orchestra, such was the success of its Western swing, is already slated for more engagements for its coming tour than last year, a program averaging almost two performances per day.

### LA FORZA DEL DESTINO

Friday night, this fifth selection from Verdi was given, with Vergeri as Donna Leonora, Bertini as Don Alvaro, and Ciro de Ritis as Don Carlos. The martial scene was needed to arouse the latent richness of the male voices. The inconsequential nature of the casualty, considering the skirmish offstage, showed the hand of Providence. The first monastery scene sufficed to indicate the quality of which Vergeri is capable. Berta Carver would round-out her part as Preziosilla by lifting a la Italiane more consistently. Eugenio Prosperoni was a Melitone not only amusing but ear-satisfying. Santacana sang the Abbot.

### FAUST

Gounod's opera drew the largest audience of the week on Saturday afternoon. Luis de Ibarguen and Lionita Lanzoni were the lovers, and Santacana the rowdy companion. Valle was excellent as usual in the part of the wronged brother, and Elizabeth Hoepfel was a very satisfactory Siebel. Martha was taken by Rita Valenti. The Soldiers' Chorus was inadequate and the close of the Garden Scene in the disagreeable tradition. Otherwise the performance was entertaining and the orchestra the best it has yet been under Mr. Simeoni.

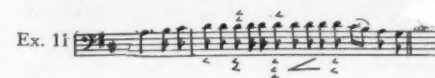
"The kingdom of this world" is as simple as a hymn-tune. "Is become" may be used to build a crescendo upon, which finds its climax at "The kingdom of our Lord." The matter of causing some one word to appear in two ways, is a method also of making a thing convincing. If "Christ" be sung first as a short "cut-off" note on C, and then as a powerful sustained note at D, a certain amount of variety is obtained, which eliminates largely the commonplace.

In "He shall reign" the accent too often is heard on "He"—likely on account of the pronoun falling on the highest note. But the thoughtful leader or organist will rather feature the word "reign." Anyone who carefully studies the words apart from the music—(as every singer and conductor of choral music should)—will have a much better idea how to properly clothe the meaning implied with the best of tonal rhetoric.

During the long-sustained "Kings" and "Lords" he will also be careful to avoid a dead level of sound, but employ a certain amount of crescendo.

The four short recitative-like choruses describing man's death and resurrection are examples of what Handel can do when he uses simple means.

The massive choral style with which "Worthy is the Lamb" appears, further illustrates the composer's aptness in dealing with massive harmonies. "Blessing and Honor" with so many high D's in the subject is likely to become more or less mechanical if care is not taken to avoid a sameness in the quantity of tone. The important words should stand out prominently, each one an increase upon the other, while the "and," also the "unto" and "be" sung exactly as if spoken—not unduly assertive. (See Example 11.)



The glorious "Amen" leads us through a maze of contrapuntal labyrinths that would cause the hearer to conclude that Handel here, instead of exhibiting any weakening or carelessness toward the end of his great work, has, on the contrary, revealed himself as an unapproachable master of counterpoint by a chorus unique not only in the Messiah, but in all choral literature. Possibly, here too, one can be conscious of pure vocal tone to a greater extent than in any previous chorus. The first syllable, sung on the broad "Ah," without any interfering consonants, gives the entire voice of the chorus the fullest opportunity. Words will ever fail to describe this unequalled masterpiece of choral writing: the hearer is simply lost in a maze of complexity that would bewilder him were the whole effect not so purely vocal. The whole tonal web is woven so closely and withal, so beautifully, that, no matter how often heard, it never fails to astonish. It is as if all Heaven had taken up the theme and the celestial voices echoed and re-echoed each other through a universe that had no bounds. Had Handel never written anything but this, he would, beyond all doubt, have proven himself one of the world's masters.

### DAVIS SUCCESSFUL IN CAVALLERIA

Another huge crowd, attracted by the growing reputation of the company, attended Saturday night. It was well recompensed in the debut of the young American tenor, Morton Davis, whose lyric quality in the part of Turiddu was one of the indubitable hits of the week. Vergeri and Hoepfel turned in correspondingly fine performances as Santuzza and Lola. In Pagliacci, Bertini was excellent as Canio, and Ciro de Ritis scored as Tonio.

### DENISHAWNS WITH CARMEN

New Year's Eve was a gala event, with the full cast of singers distinguishing itself, and the ballet braced by the Braggiotti-Denishawn Dancers. The latter made their appearance in the second act, with which, it must be said, the opera got under way. Their facility was charming to watch, and the premiere, Lillian Duncan, stood out for her fleetness in turns themselves rather conventional. Hoepfel was of too girlish a gait to be completely convincing as Carmen, but Lionita Lanzoni brought unusual vitality to the part of Micaela. That Valle shone as the toreador goes without saying. Luis de Ibarguen gave an interesting interpretation as Don Jose.

Real winter weather failed to prevent music-lovers from presenting themselves in great numbers for Aida, given with the original cast, on the following afternoon. The same held true for La Traviata in the evening, when the finest all-round singing of the engagement was heard. Hazel Price took the role of Violetta, the rest of the cast remaining intact. Il Trovatore was repeated on Wednesday with Bertini as Manrico and Ciro de Ritis as the Count.

### THE SYMPHONY ORCHESTRA

Toch's concerto for piano and orchestra, op. 38, given for the first time in Boston by the Boston Symphony, brought again to this city twenty-five year old Jesus Maria Sanromá. The poular young Porto-Rican had made a special study of the work in Berlin with the composer. Carpenter's soi-disant Ballet of Modern American Life, Sky-scrapers, presented Marie Sundelius as soprano, and Joseph Lautner, tenor. The glittering tones of the former were remarked to carry with exceptional power, in view of the fact that the soloists were at the back of the stage.

The overture to The Bartered Bride, by Smetana, was given an expressive rendition by Mr. Wendt, conducting the People's Symphony, on Sunday afternoon. Mozart, whose E flat symphony was given, is the sort of composer most in this orchestra's line, on the basis not only of this afternoon's spirited performance. The second half of the program consisted of Wagner's Stegfried Idyl, a suite from Elgar's Wand of Youth, and an English Folk Song Suite by Vaughan-Williams. Elgar's suite was received with particular pleasure.

B. M. F.

## THIRD AMERICAN TOUR

NOVEMBER 12, 1929  
to APRIL 12, 1930

*Representative:*  
**ALEXANDER MEROVITCH**  
(Steinway Piano—  
Victor Records—  
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## WIRE NOW FOR FEW REMAINING DATES

CONCERT MANAGEMENT  
**ARTHUR JUDSON**  
Steinway Bldg., New York

*Chicago*  
December 17, 1928

Many a pianist has been a hit as an orchestral soloist and a disappointment in a later recital, but Horowitz has proved that he is the great, the only great musical sensation of the last ten years in either capacity.—*Edward Moore, Tribune.*

In our musical history only a few have ever developed the power that emanated from this young man.—*Karleton Hackett, Post.*

There is not a more electrifying, a more compelling musical personality on our musical horizon.—*Eugene Stinson, Journal.*

*New York Times, Olin Downes, Dec. 7, 1928*

### Vladimir Horowitz Triumphs

The climactic point of the concert given by the New York Philharmonic-Symphony Orchestra yesterday was the noble and stirring performance of the Brahms B flat piano concerto, conducted by Mr. Mengelberg, with Vladimir Horowitz as soloist. When Mr. Horowitz, playing the Tchaikovsky concerto, made his American debut with the same orchestra last season, he triumphed by the sheer fire and virtuosity of his playing. It remained to be seen whether he was as great a musician as he was a dazzling virtuoso. If doubts of this sort were entertained, yesterday they were in a fair way to being set at rest by the time he finished the concerto. Few, indeed, are the performances of this work in late seasons which have displayed such necessary technical power and such a superb grasp of the composer's intention.

The performance had a superb virility of spirit and the grandeur of dimension, when these qualities were called for, and the poetic color, the wayward fantasy that characterize Brahms in his more intimate and lyrical moments. When Brahms waxed heroic the chords of the piano rang as steel on steel. The piano style of Brahms in such a vein is not polite or for the small-minded. Mr. Horowitz was neither small-minded nor polite in interpretation. He played in dead earnest, with a bearish grip and breadth, or he turned the piano into the vehicle of the loveliest poetic reverie, as in the slow movement, or the play of fancy that makes the finale of the concerto so charming, so just and appropriate a conclusion to a composition that is all of peaks and forests and winding valleys. To discuss technical details of this performance would be superfluous. To attempt a description of the concerto would be today beside the mark. Mr. Horowitz loves this concerto, gladly abandons for it the stock pieces of the virtuoso's repertory and gives all his youth, his talent and convictions to its interpretation. The audience, deeply impressed, repeatedly recalled the soloist.

*Chicago*  
November 24, 1928

Horowitz seems destined to wear the mantle of Paderewski—in other words, to be the most popular pianist of his generation. . . . Poised, serene, vital, entirely sure of himself and his powers, Horowitz never loses sight of his musical message. It is the most important one that the rising generation has yet voiced.—*Glenn Dillard Gunn, Herald-Examiner.*

Horowitz is a young genius, a leader, a potential public demi-god. . . . He is a poet, a warrior, a dreamer, and a doer of mighty pianistic deeds.—*Herman Devries, American.*

*Boston Transcript:*

"A NEW EXPERIENCE IN MUSIC"

# HOROWITZ



## Smallman a Cappella Choir of California to Be Brought to New York Next October

Will Be Heard at Yale University Before New York Debut—Alexander Koshetz and Percy Grainger Among Noted Musicians Who Have Spoken in the Highest Terms of the Artistry and Ability of Conductor and Singers—Programs Include Masterpieces of Every Land and Every Genre

A musical event of glowing importance to those who watch the heavens for such portents is the news that the John Smallman a Cappella Choir of California has finally agreed to leave its home state and bring the all too rarely heard wonders of a cappella singing to the East. To be more explicit, the Smallman a Cappella Choir which both Koshetz and Percy Grainger have hailed as the perfect example of its kind, is coming to New York. Under the patronage of Elizabeth S. Coolidge, it will make its appearance in the East at Yale University in New Haven just previous to its New York debut. Following the New York engagement it is probable that it will be heard in several cities en route to Los Angeles.

Judging from their record on the California coast, these singers and their conductor, John Smallman, have achieved remarkable results in their six years of preparation. In the last three years of their increasingly frequent appearances, the size and appreciation of their audiences has grown until, this season, they fill the largest halls in Los Angeles, San Francisco, and other nearby cities with enthusiastic listeners.

After all, a choir which brought out the unstinted praises of such musicians as Prof. Alexander Koshetz, conductor of the Ukrainian National Chorus, and Percy Grainger, celebrated pianist-composer, deserves attention. Prof. Koshetz said of the choir: "The work of the chorus was very inspiring. Such perfect enunciation, ravishing tone colors, rich chordings and strict discipline which is the first requisite of all successful conducting, would astonish any conductor of the keenest sensibilities. . . . May 20th I will always consider as one of the happiest days of my life, for I witnessed real art. I may say with great pleasure that never have I heard such superb choral singing in America."

Percy Grainger wrote to Tait, the Australian concert manager, two or three years ago, advising him to engage the Smallman a Cappella Choir for a tour of Australia and in September, 1928, he paid tribute to the choir as follows: "I consider the Smallman a Cappella Choir the most perfect example of its kind in the world known to me in that it makes known, with equal perfection and with wondrous impartiality, the great part songs of all lands and periods. Such a choir as the Smallman a Cappella seems to me of even greater value in the musical life of a nation than even the very best symphony orchestra. Most music lovers know the great symphonic works now-a-days. But in America

the greatest examples of choral and polyphonic music are still comparatively unknown because hardly any choirs exist that are able to master the technical problems inherent in



THE SMALLMAN A CAPPELLA CHOIR,  
which sings some of its numbers in colorful costumes.

most of the loftiest examples of choral music, old and new. The fact is that hardly any great city possesses a choir in any way comparable to the Smallman a Cappella Choir. Should they undertake a transcontinental tour, they will (in my opinion) be showing musical America how the most

intrinsic task of musical life can be solved in the most perfect and exquisite manner. There is no organization of its kind in any part of the world that I admire as unreservedly as I do the Smallman a Cappella Choir."

### CHOIR HAS REHEARSED FOR SIX YEARS

Professor Koshetz and Mr. Grainger write highly, but a glance at the Choir's record and an idea of John Smallman's personality and ability easily justifies their praise. Since its inception six years ago, the choir has rehearsed three times a week without vacation during that time. For the first three years they appeared very seldom in public, for the task of memorizing their repertory and acquiring the skill and discipline necessary to their success was no light one. Then they began to give a few concerts in Los Angeles, the choir's birthplace, gradually extending their activities to San Francisco, Fresno, Redlands, and other nearby cities.

THE SMALLMAN  
A CAPPELLA CHOIR  
AND ITS CONDUCTOR



JOHN SMALLMAN  
Founder and director

### REPERTOIRE COMPREHENSIVE

From the beginning, they confined their attention to the greatest music written for unaccompanied voices, their repertory including the twin peaks of the sixteenth century com-

(Continued on page 49)

# ELEANOR PAINTER

## SCORES GREAT SUCCESS AS "CARMEN"

with the PHILADELPHIA GRAND OPERA COMPANY

**Her interpretation VIVID, FASCINATING, VIBRANT, ARRESTING, VITAL, PERSUASIVE (Philadelphia Inquirer); VIVACIOUS, FULL OF VERVE, APPLAUDED TO THE ECHO (Evening Star); INTELLIGENT, CAREFULLY STUDIED, VOID OF EXTRAVAGANT IMPROVISATIONS (Record); THRILLING, CONSISTENT, CONVINCING, EXTREMELY INTELLIGENT, NOT DONE BETTER FOR YEARS (Ledger).**

**ELEANOR PAINTER VIVID AS "CARMEN" IN ACADEMY**—Not in years has this town seen a more fascinating and fetching Carmen than that of Eleanor Painter last night at the Academy. "Seen" is used intentionally and advisedly, for dramatically it was a vivid, vibrant and vital figure that held the stage and riveted the attention of the audience in the Philadelphia Grand Opera Company's presentation . . . and visually Miss Painter was a most personable and persuasive Carmen. . . . The entire performance was exceptionally spirited . . . but the verve of the event and Miss Painter's unhackneyed and always arresting characterization, helped to offset the disappointment occasioned by the "serious illness" of Louis Graveure . . . who was scheduled to sing Don Jose. . . .

—Linton Martin in "The Philadelphia Inquirer," December 28th, 1928

**ELEANOR PAINTER MOST VIVACIOUS CIGARETTE GIRL SEEN IN LONG TIME**—Eleanor Painter, active every minute she was on the stage, eyes, features, hands, arms and sinuous body, all giving expression of words and feelings and emotions. . . . She did the "Seguidilla" and the "Habanera," with much pep. Her mezza voce was well deployed and her top fortissimo carried strongly as one desired . . . her work had such an overplus of verve in it that her hearers applauded her to the echo.

—C. S. L. in "The Philadelphia Evening Star," December 28th, 1928



Personal Representative: Bruno Zirato  
322 West 72nd Street, New York

Eleanor Painter exhibited her talents in the title role . . . due to the fact that she is a true soprano rather than a mezzo she creditably filled the lyric requirements . . . her portrayal was intelligent, and obviously carefully studied. . . . This Carmen proved a decided improvement over others of recent memory, for it was at least planned in accord with the dramatic logic of the situation and void of extravagant improvisations.

—H. T. Craven in "The Philadelphia Record," December 28th, 1928

Eleanor Painter made her American debut in grand opera in the title role and gave a most interesting and at times thrilling interpretation of the Spanish gypsy. . . . Her development of the character was consistent and convincing. The interpretation was apparently based upon the traditional Carmen of the creator of the role, Galli-Marie, whose conception was followed by Pauline Lucca, Bellinconi, Emma Calvé and Geraldine Farrar. Miss Painter softened down some of the animalism of this interpretation; but while retaining much of its brutality and passion it was never vulgar. Her Carmen was essentially a creature of intense mood, and it suggested a very careful and extremely intelligent analysis of the character. Her finest work was in the card scene which has not been done better in Philadelphia for years.

—Samuel L. Laciari in "The Philadelphia Public Ledger," December 28th, 1928



## CONCERT MANAGEMENT ARTHUR JUDSON

has the honor to announce  
for the Season 1929-1930

# GREGOR PIATIGORSKY -

"Tone-Croesus of the 'Cello." *Berlin Morgenpost*



"A Kreisler of the 'cello . . . it is only in superlatives that one can express one's enthusiasm." *Vorwärts, Berlin, Oct. 24, 1928*

"The fascination which he radiates is unique."

*Börsencourier, Berlin, Oct. 24, 1928*

"The experience of Piatigorsky's young master-art is one of the most beautiful memories of the season . . . a Russian Casals."

*Rudolph Kastner, Berlin Morgenpost, Oct. 24, 1928*

"A bundle of nerves, he played with a surpassing glory of tone Bach, Beethoven, Debussy."

*Karl Westmayer, Berlin Tageblatt, Oct. 24, 1928*

"An instrument with which we believed ourself familiar suddenly became something entirely new, rich and with an incredible vitality . . . a language new and fugitive . . . a magic personality."

*Josef Barezzi, Menestrel, Paris, July 8, 1927*

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## Berlin

(Continued from page 7)

mysterious, angry and pessimistic, Hauer's music is almost popular, friendly and optimistic in character. At Klemperer's last concert we heard the first performance of Hauer's new Sinfonietta. It is quite similar to the strange and fascinating orchestral suite that founded Hauer's fame at the Frankfurt music festival in 1927, but not quite so happy as that remarkable composition.

In the first two movements especially, Hauer's kaleidoscopic manner is overdone and creates an effect of monotony which the bright finale sharply contrasts. Constant repetition of the motive combined with ceaseless variation seems to be the rather primitive formula of Hauer's music, a formula, which within its limits, however, must be rated as a new discovery in shaping and inventing music. Old passacaglia technic comes closest to his method. The Sinfonietta, finely presented by Klemperer, was decidedly successful, and the modest composer could bow his thanks repeatedly to the public. An admirable performance of Mahler's *Lied von der Erde*, with Sigrid Onegin and Fidesser as soloists, completed the program.

In Bruno Walter's last symphony concert modern music, for which Walter's inclination is not very strong, was represented by Ernest Bloch's *Concerto Grosso*. This valuable and beautiful work had the rare honor of being performed here twice within a few weeks, first by Heinz Unger and now by Bruno Walter, who gave a masterly interpretation of the score, playing the piano part himself. The concert was received by the public with vivid signs of appreciation and satisfaction. The other program numbers were Beethoven's seventh symphony and arias sung with splendid effect by Maria Müller.

## UNGER CONDUCTS KRENEK'S POTPOURRI

Krenek's new Potpourri for orchestra opened Heinz Unger's third Berlin concert. This work is a rather loosely constructed, though skillfully written, fantasy on popular melodies. Written in Krenek's humorous, parodistic style, it is nevertheless music of the hour and will not stand the test of close scrutiny. At the same concert Zlatko Balokovic and Joseph Wolfsthal played Mozart's beautiful Sinfonie Concertante, for violin and viola with charming tone and great technical finish.

Hugo Wolf's valuable but rarely heard Italian Serenade and Richard Strauss' *Don Juan* gave Dr. Unger a good opportunity to display his steadily growing art of interpretation. He followed this concert by a six weeks' tour of southern Russia, Charkow, Odessa and other cities in the Ukraine.

A name new to Berlin is that of Richard Richter, a conductor from Hagen, Westphalia, who proved his talent in a brilliant reading of Strauss' *Don Juan* and Miskowsky's sixth symphony, heard for the first time in Berlin on this occasion. Miskowsky is generally considered the strongest personality among the composers of Soviet Russia. His symphony however did not corroborate this reputation. Its music is far behind the times. A direct descendant of

Tschaikowsky, mixed with some Wagner and Scriabine, it is very pathetic, loud, full, and heavy in sound, lengthy and diffuse. A tiresome work, it is relieved here and there by Russian folk themes which are the most attractive parts of the score.

Dr. Kunwald's last symphony concert was dedicated entirely to Beethoven. Excellent performances of the rarely heard first Lenora overture and the seventh symphony were characterized by the conductor's usual vitality of rhythm, classical spirit and clearness of construction. In the E flat major piano concerto, Dr. Kunwald manifested superior prowess and technical skill as combined soloist and conductor.

## EZRA RACHLIN'S SUCCESS

Some half dozen newcomers have made impressive debuts here. The most remarkable of these, among the pianists, was eleven-year-old Ezra Rachlin from California, who gave an astonishing exhibition of precociousness in technic, sound musical feeling and sense of tone color. His playing of Beethoven, Haydn and Chopin would have done honor to many a grown-up. Two more American pianists, Isabel Gray and Rock Ferris evinced considerable technical skill, good taste and musical culture.

Another American newcomer, this time a violinist, was Alfred San Malo, who made an uncommonly favorable impression. New singers include Alexandra Trianti, a Greek, distinguished for her vocal art and musical temperament, and Mme. Ritter Ciampi, from the Grand Opéra in Paris, who revealed an extraordinary ability to sing various kinds of coloratura.

Better known artists, like Ruzena Herlinger, the Czech soprano, who is known for her interesting programs and cultivated taste, Leopold Muenzer, the brilliant virtuoso who won the Chopin prize in Warsaw, and Adi Bernard, who gave a remarkably finished and femininely graceful performance of Beethoven's piano concerto (No. 1) have appeared before enthusiastic audiences. Nor has there been a lack of well tried favorites like Sigrid Onegin, Walter Gieseking, Ignaz Friedman, Alexander Borovsky and Carl Flesch.

For the moment interest is centered on Wilhelm Furtwängler. The fact that he has been instrumental in making the Berlin Philharmonic Orchestra a municipal institution instead of a private undertaking of the concert management of Wolf and Sachs, has determined him to remain in Berlin and devote himself to it instead of accepting the post of director of the State Opera in Vienna. It is now expected that Furtwängler will be appointed general music director of the city of Berlin, though, up to the time of writing, nothing definite has been announced.

DR. HUGO LEICHTENTRITT.

## Tillotson Motors to Rochester

Betty Tillotson, Isabelle Burnada and Marion Armstrong motored to Rochester during the week of December 3, remaining for ten days. The trip was both for business and pleasure. Betty Tillotson then left December 14 on a business trip through the Canadian and American west. She expected to return early this month.



MABEL MURPHY,  
coloratura soprano, who recently gave a very successful song recital at Steinway Hall. Miss Murphy was well received by the New York press.

## Hans Hess Plays in Peoria

On December 5, the Amateur Musical Club of Peoria, Ill., presented Hans Hess, cellist, as soloist with the Philharmonic Chorale. This was Mr. Hess' third appearance for the club and his coming had been awaited with great interest.

The Peoria Journal said that "the enthusiastic audience was the largest yet assembled for such a concert. All the additional spaces of the church were opened up to accommodate the crowd, and yet some listeners had to stand." Speaking of Mr. Hess the writer went on to say that he "proved himself a delightful soloist, both by his pleasing personality and masterly playing" and that "his tone is warm and full and his interpretation authoritative" and spoke of "his ability to make his instrument speak in many different moods," giving as example "the tender melting tone exhibited in the Chopin Nocturne and the dashing brilliance of the Popper Mazurka with its spirited climax."

# NEW YORK CRITICS ENDORSE EUROPE'S OPINION OF ETHEL BARTLETT AND RAE ROBERTSON

in Music for Two Pianos and One Piano (Four Hands)



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## NEW YORK

"... a two piano recital that was a treat, such as is rarely met. If Mozart had been able to hear his own Sonata in D Major he would probably have been stupefied that anyone could so clearly grasp the indications of his music. Both thoroughly seasoned pianists were able to blend their tone, their shading and phrasing so that it is not only a continual delight, but a technical and psychic feat as well. One has not heard two piano playing until this pair is known."—*N. Y. Telegraph*, November 5th, 1928.

"... remarkable unity of performance, excellent style, and a rich tone. Their concerted shading was uniformly subtle and finely done."—*N. Y. Sun*, November 5th, 1928.

"A highly skillful and artistic pianistic team in a remarkably unified performance, musicianly and expressive."—*N. Y. Herald Tribune*, November 5th, 1928.

## LONDON

"Their ensemble came as near perfection as would seem humanly possible."—*London Telegraph*.

## BERLIN

"A technical and musical consonance such as is rarely met with."—*Berlin Tageblatt*.

## THE HAGUE

"I have never heard such superlative psychic unity."—*Het Videland*.

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## NATHAN MILSTEIN—

"An extraordinary talent." *Chantecler, Paris*



"The Russian wonderland does not cease to astound the world with its phenomenal musicians—the youngest manifestation: Nathan Milstein, violin hero. About him, too, the world will speak."

*Het Vaderland, The Hague, April 27, 1928*

"His playing is like a tree in full bloom, richly laden with glowing art."

*De Maasbode, The Hague, April 27, 1928*

"The diverse music sang under the bow of this young violinist with the extraordinary soul, vibrant and colorful, through which the audience was completely conquered."

*Edouard Schneider, Le Monde Musical, Paris, June 23, 1928*

Available only from

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Steinway Piano

Representative:

ALEXANDER MEROVITCH





WALDEMAR HENKE  
as Mime in Siegfried



RICHARD GROSS  
as Wotan in Walkure



MARY DIERCKS  
as Bruennhilde in Walkure



WILLY ZILKEN  
as Siegfried

## AUTHENTIC WAGNER PERFORMANCES

### PROMISED FOR AMERICA

#### German Company to Make Tour

The Nibelungen Ring, with all of the Bayreuth traditions of performance, is to be given in America, beginning at the Manhattan Opera House, New York, January 14. George Blumenthal, general manager of the German Grand Opera Company which is undertaking this splendid work, has gathered together artists from many of the leading opera houses of Germany, among them: Mary Diercks, soprano, Magdeburg Opera; Ottilie Metzger-Lattermann, contralto, Hamburg Opera; Willy Zilken, tenor, Leipzig Opera; Hans Taenzler, tenor, Braunschweig Opera; Waldemar Henke, tenor, Berlin Opera; Walter Elschner, tenor, Hamburg Opera; Richard Gross, baritone; Breslau Opera; Werner Kius, baritone, Aachen Opera; Franz Egenieff, baritone, Charlottenburg Opera; Guido Schuetzendorf, basso, Bremen Opera; Karl Braun, basso, Berlin Opera. Dr. Walter Rabl, one of the most authoritative Wagnerian conductors of modern Germany and director of the Magdeburg Opera, will conduct.

A notable feature of these performances is the fact that

the operas will be given uncut—that is to say, just as the immortal Richard conceived them and put them on paper. There are, ordinarily speaking, many reasons why the operas should not be so given, the chief of these reasons being the fact that they would either have to start very early and would then interfere with business and dinner hour, or, if they started at the ordinary theater time, they would finish so late as to seriously curtail sleeping hours. Mr. Blumenthal is overcoming this difficulty by starting the performances in the afternoon, as is done in Bayreuth, and giving sufficient intermission between acts to allow for a comfortable dinner and a completion of the work in the evening. This plan has been recently accepted in New York by patrons of O'Neil's great and popular success, The Strange Interlude. Americans who have never been at Bayreuth and have never seen the complete ring will be surprised to discover how much they have missed. Johanna Gadske, one of the most celebrated Wagner interpreters in the world, will be guest artist on January 17 as Bruenn-

hilde in Die Walkure, and on January 22 in the same role in Goetterdaemmerung.

#### New Year's Eve Musical Festival

Despite the proximity of the bright lights of Broadway, New Year's Eve found the Music Fest at Carnegie Hall attended by an audience of considerable size. The program on this occasion was well worth hearing, containing, as it did, some interesting and not too hackneyed numbers by composers ranging from Handel and Beethoven to Mrs. H. A. Beach and William Spielter, and having as soloists Esther Dale, soprano; Elizabeth Lennox, contralto; Jerome Swinford, baritone; and Paul Althouse, tenor. These well-known singers, one and all, were in holiday spirits and gave of their best, the contrasting qualities of their voices making their successive solos strikingly effective. The De Packh Ensemble furnished the orchestral numbers, and Edward Hart accompanied the singers.

#### Philadelphia Conservatory of Music Notes

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces that on Tuesday evening, January 15, Frederick W. Schlieder, head of the department of musical science and composition, will deliver a short discourse on Bach, His Influence upon the Music Student. This discourse will be illustrated by members of Mr. Schlieder's classes.

# JENO DE DONATH

## Violinist

Conductor at the Fox Theater  
Philadelphia

*Already Engaged This Season  
for Thirty Recitals and Concerts*

"A master of his instrument. Intonation and technic flawlessly pure and clean."—*Volksblatt, Basle.*

"De Donath made a sensation by the authority of his playing and the warmth of his temperament."—*La Tribune, Geneva.*

"Roused the audience to a frenzy of enthusiasm."—*New York Evening Mail.*

"Mr. de Donath displayed ability of an unusual order, splendid as to technical power and proficiency and admirable in all that goes to make a fine violinist."—*Philadelphia Evening Bulletin.*

"An artist of the highest rank."—*Philadelphia Evening Ledger.*

"Mr. de Donath made so vivid an impression that all who heard him on these two occasions were eager to repeat the experience."—*Philadelphia Record.*

"Plays with the technical command of a master. Exhibited beauty and brilliancy of tone and many of the fine qualities that make the artist of his instrument."—*Philadelphia Evening Bulletin.*

A Few Talented Pupils Accepted

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# NINA MORGANA



Soprano  
Metropolitan Opera Company

## THREE TYPICAL NOTICES

### LINCOLN STATE JOURNAL

"SHOWING a finished art in the presentation of her numbers, a beautiful voice, and an attractive personality, Nina Morgana, soprano of the Metropolitan Opera Company, charmed her audience at the University Coliseum. The concert was the closing feature of the State Teachers Association. Mme. Morgana sang with delightful vivacity and in clear tones of exquisite clarity. The artist was equally successful in selections from operas in which she has achieved fame and in little songs of the lyric style, several of them quite new to the Lincoln audience. It was noted that of the several famous singers who have appeared in local concerts within the year, Mme. Morgana is the only one not provided with words of any of her songs. This lack of prop to the memory added enormously to the freedom and spontaneity of the performance."

### MANITOBA FREE PRESS (WINNIPEG)

"SUCH singers as Nina Morgana demonstrate how extraordinarily stimulating, how vivid and many-sided, the projection of a rare musical personality can be. No matter how light the inflection of the voice, how passive the mood might seem, there was always the sense of something vividly felt or imagined in abeyance. It was the first visit here of this soprano from the Metropolitan Opera Company and the audience took unmistakable delight in her singing. When she began, the listeners were conscious immediately of a brilliant voice under perfect control, a voice that seemed to be flexible in three dimensions at once—outline, dynamics, and color, making it an instrument capable of much subtlety in expressive phrasing. Technique hardly entered into one's consideration of the singing: it was apt to be quite forgotten in absorption in the artist and her songs. Everything went into them—an arch glance of dark eyes, significant eyebrows, and expressive hands, gestures—all aid in delineating a character or suggesting a mood. . . . The Ravel was unforgettable. . . . The Neapolitan folk songs swept the hearers off their feet. . . . This was the fourth of the 'Celebrity' concerts."

## WESTERN TOUR DEC. 1928

### MINNEAPOLIS EVENING TRIBUNE

"SOMEWHERE between seven and eight thousand people heard the Apollo Club in the municipal auditorium Tuesday evening where the first concert under William MacPhail's leadership was given. Nina Morgana, soprano favorite, was the soloist. Her voice is of beautiful lyric quality and she sings coloratura arias and songs with something more than grace, she sings them as if they meant something, a rather new experience in our lives. She did not seem to be impressed with the immensity of the hall, but sang naturally, and her tiniest tones penetrated to the farthest corners, an example for other singers to follow. Her voice tumbles up and down the scales with artless ease. She sings coloratura without giving headaches and is able to project into the audience an engaging personality."

## Season 1929-30 Now Booking

CONCERT MANAGEMENT  
ARTHUR JUDSON

113 West 57 Street  
New York City

## Conductor Karl Krueger Features Schubert Works

Seattle Symphony Is Assisted by Large Chorus in Debussy Nocturne—Extra "Popular" Concert by Request

SEATTLE, WASH.—In keeping with the Schubert commemorations which have been abundant in recent weeks, Conductor Karl Krueger presented Schubert's Fifth Symphony in B flat as the opening number of the Seattle Symphony concert of December 10. Like many another of his melodies, this too infrequently heard symphony brought to mind again and again that Schubert has scarcely been approached by a rival in that field. Especially under the keen perception of Mr. Krueger's musical intellect were the melodies and delightful rhythmic nuances of this composition brought forth.

Then, in a quiet unaffected fashion, Mr. Krueger presented Taylor's suite, Through the Looking Glass, heard for the first time in Seattle. The Looking Glass Insects of this suite seemed the most effective, and truly descriptive of the several numbers, although all were admirably rendered.

Three Nocturnes of Debussy were next presented, Clouds, Festivals and Sirens. In the latter the orchestra had the able assistance of the women's section of the Schola Cantorum. Here again Mr. Krueger scored a distinct success, for the work of the chorus added immeasurably to the excellence of the evening's concert, and the Seattle Schola Cantorum is Mr. Krueger's idea, and is under his direction. We are looking forward to many other appearances of the chorus with the orchestra.

Concluding the evening, an inspiring rendition of the Introduction to Act III of Lohengrin was given.

### POPULAR CONCERT

An extra popular concert by the Seattle Symphony Orchestra was given by popular request, at Meany Hall. A request program given in addition to the regular series is in itself evidence of the growing appreciation of the Seattle public toward the orchestra. The Flying Dutchman Overture (ably rendered), Saint-Saens Danse Macabre, Scherzo from Mendelssohn's A Midsummer Night's Dream, Irish Tune from County Derry by Grainger, Sibelius' Finlandia, and the Grieg Peer Gynt Suite were all included. Special mention is due Mr. Krueger's interpretation of the latter, for frequently heard as it is, truly it has never been more beautifully rendered than it was at this concert.

The soloists of the evening were Florence Beeler, contralto, who sang Liszt's Die Lorelei, and Theodore Anderson, violinist, who played the Saint-Saens' Rondo Capriccioso. Mrs. Beeler is so well known in the Northwest that it is hardly necessary to comment upon the excellence of her singing. Mr. Anderson (who is a member of the Symphony) is a young violinist of remarkable attainments, and displayed not only technical achievements and the spirit of youth, but also unusually deep musical insight.

Another of the Saturday morning Children's Concerts presented as soloist Eleanor Harshman, nine-year-old pianist, who played one movement from the famed Mozart Coronation concerto. This indeed was an inspiration, for she is a genius. She played with technical assurance, with thrilling understanding of the work in hand, faultless rhythm and an abandon which would have done credit to many a more mature artist. Needless to say her performance brought a rousing reception from the enthusiastic youngsters who crowded the auditorium. Mr. Krueger again explained the various instruments of the orchestra, and "a good time was enjoyed by all." J. H.

### Burnada-Stewart Recital in Boston

Isabelle Burnada and Oliver Stewart appeared in a joint recital on December 3 at Jordan Hall, Boston, before an enthusiastic audience. Mr. Stewart opened the program with Handel's Sommi Dei, Rontani's Or Ch'io Non Seguo Piu and O Paradiso from Meyerbeer's L'Africana. He also sang a group of songs in English by Watts, Daniel Wolf, Kountz and Branscombe. Miss Burnada's first group consisted of Schubert's Erlkoenig, Chausson's Les Papillons, Hue's J'ai Pleure en Reve, and the recitative and cavatina, O Mio Fernando, from Donizetti's La Favorita. A second group contained two of the Hebridean songs collected by Mrs. Kennedy-Fraser and two Spanish songs by Nin and De Falla. For the last group, the singers were heard in the duets, Al Nostri Monte from Il Trovatore and Mon Coeur S'ouvre A Ta Voix from Samson et Dalila.

"Both Mr. Stewart, who displayed a tenor voice of excellent quality and volume, and Miss Burnada, who sang

with intensity of feeling and evident understanding of her songs, were applauded with great cordiality and responded with several encores," is quoted from the Boston Globe. Following is an excerpt from the Boston Transcript: "Mr. Stewart is an operatic tenor of sturdy voice. He can be both stirring and eloquent in the music of Meyerbeer, Massenet and the early Verdi. It is such a voice as his that can give a full-sounding performance of Handel's Sommi Dei. Miss Burnada has a lively and interesting time with her music. She is more at home in the Hebridean songs, dark-timbered, mysterious music in which the singer was expressive."

### Belgian Band to Give Gala Concert at Metropolitan Opera House

The Symphonic Band of the Royal Belgian Guards will land in New York on March 17 and will be met by government officials, Prince Albert de Ligne, Belgian Ambassador to the United States, and a detachment of the 160th Regiment. The band will parade up Broadway and Fifth Avenue upon cavalry horses provided through the courtesy of the United States Government. The first concert of the band will be given as a gala affair at the Metropolitan Opera House under the auspices of the Reconstruction Hospital, on March 19. For this opening program, Captain Prevost, conductor of the band, who is noted for his transcriptions of symphonic works for the use of his organization, will feature the first performance of a Concerto for



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Piano and Symphonic Band written especially for the band's American tour by Jongen, director of the Conservatory of Brussels. Captain Prevost is also making new transcriptions of the works of the moderns, among them Milhaud and Stravinsky, and will present a band program of an unusual sort. After its New York concert, the band will make a tour which will take it all over the United States.

### J. Leland Clarke Compositions Heard

In the Lecture Hall of the Boston Public Library, on December 16, an enjoyable concert, under the direction of Jane Leland Clarke, composer and accompanist, took place with the following participants: Yvonne des Rosiers, soprano; Thure Hulten, baritone; Ahla Sparrill, violinist, and Mme. Share de Lys, accompanist. Among the compositions featured were several by Miss Clarke: Moonlight Deep and Tender, sung by Miss Des Rosiers; Romance in D for violin, rendered by Miss Sparrill, with the composer at the piano; O Skylark Sing in the Blue, still in manuscript, by Miss Des Rosiers, and two other songs, Over the World to You and Into the Sunshine, by Thure Hulten.

There was a large audience on hand and the artists were cordially received. Miss des Rosiers sang beautifully. The violinist, too, acquitted herself with distinction.

Miss Clarke is popular in Boston music circles, her compositions being programmed by singers not only in that city but elsewhere as well.

### Althouse in Walkuere

Paul Althouse returned to Philadelphia last week for another appearance with the Philadelphia Civic Opera Company. The tenor sang the role of Siegmund in Die Walkuere. Earlier last month Syracuse and Pittsburgh among other cities heard the singer.

## Baltimore Hears Varied Orchestral Offerings

Mengelberg Conducts Opening Concert of New York Philharmonic-Symphony—Gabrilowitsch Directs Philadelphia Players—American Opera Company Presents Madame Butterfly—Well Known Artists Give Programs—Local Symphony and Music Club Offer Treats

BALTIMORE, MD.—Just how great the hold that Fritz Kreisler has upon the music public was well evidenced by the throng that attended his recent recital at the Lyric.

The opening concert by the Philharmonic-Symphony brought Willem Mengelberg as director. Mr. Mengelberg presented his usual interesting program, the feature of which was the Bloch symphony, Israel, in which the orchestra was assisted by members of the Philharmonic-Symphony Chorus. It was the first time this symphony had been given in Baltimore and the impression was profound.

Ossip Gabrilowitsch appeared as guest conductor at the second concert of the season by the immensely popular Philadelphia Orchestra. Some one has aptly remarked that the famous organization from the City of Brotherly Love would rank among the topmost even without a conductor; and it has possibly suffered less from a constant change of leaders during the past season and the present than any other might have. It responded to the spirited leadership of Mr. Gabrilowitsch in fine manner and the performance left little to be desired. The Schubert in C major was the symphony, and it received a dignified reading from Mr. Gabrilowitsch.

An excellent performance of Madame Butterfly was given in English by the American Opera Company. With young American singers in the principal roles and a stage setting that surely was out of the ordinary, the performance carried more than the usual interest. Cecile Sherman appeared in the title part and truly looked like the Japanese maid of ill luck. Somewhat uncertain as to pitch at first, Miss Sherman gained in assurance as the performance went on and later rose to fine emotional and lyrical heights. Charles Hadley as Pinkerton and Mark Daniels as Sharpless gave splendid performances.

The Peabody Institute has offered interesting soloists at its recent recitals. Frank Gittelton, violinist of the faculty, played in his usual fine style. He is a young artist of real possibilities, all of which have not been attained.

Ernest Hutcheson, a former member of the Peabody faculty and present head of the Juilliard Foundation, attracted a large audience and offered his usual masterly recital. John Charles Thomas, baritone, appeared before the largest Peabody audience of the season; Mr. Thomas, who is a Baltimorean and a product of the Peabody, was forced to stop after half of his recital, due to a sore throat. The few numbers that Mr. Thomas did sing, despite the sore throat, made one feel again that when at its best this voice is one of the best on the stage today.

Two interesting events were given by our own musical organizations, the Baltimore Symphony and the Baltimore Music Club. A very interesting Schubert program was offered by the former, all of the numbers being by the famous composer except the Homage to Schubert, written by Gustav Strube, director of the local organization. Mme. Gadske was the soloist and sang a half dozen of the Schubert songs in a manner to arouse great enthusiasm. The affair by the Music Club offered Ruth Hutzler, pianist; Maude Albert, contralto, and Mignon Tiefenbrun, dancer. All are Baltimoreans and each gave a meritorious performance.

Doris Niles and her ballet gave a dance recital that was interesting throughout. This young American dancer has progressed far in a few seasons. E. D.

### Notes from Irma Swift's Studio

On December 8, Irma Swift presented the following pupils in a recital at Landay Hall: Gertrude Samuels, Mary Duncan, Rae Simpson, Anne Thompson, Gertrude Rabinowitz, Bertha Priver, Margaret Skeeter, Gertrude Beck, Pearl Ortenberg, Lillian Nelson, Paula Hubmayer, Rae Abraham, Agnes Engels, Margaret Anderson, Angela Kelly, Gene Deutsch, Sally Rosenthal, Regina Kalb, Sarah Weinraub, Beatrice Ziegler, Irma Schwartz, Ida Hollander, Gertrude Meagher, Eva Rabinowitz, Geraldine Blauvelt, Grace Hall Maher, May Haggerty, Esther Kahn, Mary O'Donnell. The program included old Italian, modern French and German numbers, arias from the various operas, and folk songs. Miss Swift's pupils are conspicuous for good diction, even legato, and interpretation.

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January 7-8—Chicago Symphony Orchestra

February 16—San Francisco Symphony Orchestra

March 22-23—Cincinnati Symphony Orchestra

## Forthcoming Engagements Include

January 14—Casimir Hall, Philadelphia, Curtis Quartet Concert.  
January 16—Boston, Curtis Quartet Concert.  
January 20—Washington, Curtis Quartet Concert.  
January 23—Academy of Music Foyer, Philadelphia, Curtis Quartet Concert.  
January 28—Town Hall, New York, Curtis Quartet Concert.  
February 5—Denver, Colo., Recital.  
February 12—Santa Barbara, Cal., Recital.  
February 14—Glendale, Cal., Recital.  
February 16—San Francisco, Cal., Soloist with Orchestra.  
February 17—San Francisco, Radio.  
February 19—San Francisco, Recital.  
February 27—Missoula, Mont., Recital.  
March 17—Carnegie Hall, New York, Recital.  
March 22-23—Cincinnati, Soloist with Orchestra.

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## New York Concerts

December 30

### Copland-Sessions Concert

One of the series of Copland-Sessions concerts was given at the Little Theater on the evening of December 30, the program consisting of a sonatina for piano by Nicolai Lopatnikoff; Paragrahs by Henry Cowell for two violins and cello—Hans Lange, Arthur Schuller and Percy Such—piano sonata by Bernard Wagenaar played by John Duke; four songs by Marc Blitzstein sung by Benjohn Ragsdale; and a string quartet by George Antheil played by the Hans Lange String Quartet.

This music was of the modern sort which, as has often been said in these columns, is all right for those that like it. The next generation will be far better able to judge of its worth than any critic today.

### Philharmonic Orchestra

A private and special concert was given by the Philharmonic Orchestra, under Willem Mengelberg, for the American Association for the Advancement of Science and Affiliated Societies. The occasion was in the nature of a complimentary gesture extended to the New York current convention of scientists.

The program, which needs no critical discussion—especially with Mengelberg in command of the baton—consisted of the first movement of Tchaikowsky's Pathétique Symphony, the Wotan Farewell and Magic Fire music from

Walkure, Liszt's Les Preludes, and Strauss' Heldenleben (which the composer dedicated to Mengelberg).

There were speeches by George B. Pegram, Dean of the Engineering School at Columbia University, and Professor Henry Fairfield Osborn, to which Mengelberg responded in excellent English.

Enthusiasm manifested itself in high degree all afternoon from a crowded audience.

### Bruce Simonds

A diffident and shy young man glided onto the platform of the Town Hall on the afternoon of December 30, sat down at the piano, and in the opening phrases of Bach's Caprice on the departure of his beloved brother riveted the attention of his audience. Bruce Simonds showed himself to be a pianist with a delightfully free technic, a pure "singing" tone, velvet soft in quieter passages. His playing of Bach was rhythmically steady and his climaxes inevitable; his appreciation of the contrapuntal texture was clearly evident in the final Fugue on the horn-call of the post boy.

Beethoven's sonata in A major, Op. 101, and the Brahms rhapsody in G minor showed that this tone painter, though a delightful miniaturist, is also capable of a bolder, broader stroke. The four expressive and introspective Things Lived and Dreamed by Josef Suk suited his style to perfection, winning him much applause.

Schumann's difficult Toccata, which so often fails at the hands of less talented pianists to be an effective concert number, aroused further enthusiasm at the end of his second group in which he gave a fine display of his technical command of the keyboard. Five familiar and popular solos by Vincent D'Indy, Albeniz, Faure and Debussy completed the program.

### Marian Anderson

A decidedly worth while song recital was given in Carnegie Hall on Sunday evening by Marian Anderson, contralto. Her program comprised songs in Italian, French, German, and English, as well as a final group of negro spirituals. Miss Anderson possesses a rich, full voice, which she uses with intelligence and a fine sense of tonal values. She showed sympathy and a complete understanding of the content of the music in her interpretation of the various numbers. The enunciation, especially in the English num-

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bers, was of rare excellence, while the negro spirituals were a real delight. The large-sized audience listened attentively to all of the numbers and demanded that some be repeated and several encores given. William King furnished sympathetic accompaniment for Miss Anderson at the piano.

January 1

### Rose Zulalian

Rose Zulalian, Armenian contralto, gave a recital at Town Hall on the evening of January 1 after having been already heard in New York several years ago. She sang selections from Strauss, Gilbert, Smith, Ayers, Verdi and others, as well as a group of Armenian songs accompanied sympathetically and skillfully by William Reddick.

Miss Zulalian is a singer of more than average merit. She has a voice of beautiful quality, full and rich, and her interpretations are emotionally expressive and interesting. She is an artist who may confidently expect success.

January 2

### Music-Dramalogue

Owing to the inclemency of the weather a smaller audience than the interest of the occasion deserved gathered in Aeolian Hall to hear Mrs. Edwin Franko Goldman in the fourth of her series of music-dramalogues on the life and works of Wagner. Mrs. Goldman's treatment of the subject of Die Meistersinger was a triumph of personal charm, sound knowledge and delicate humor. The absence of Mr. Leopold at the piano in person was compensated for by his spirit, as evoked by the Duo-Art, playing the prelude—a wonderful reproduction, but surely regulated a shade too fast(?).

Karl Jörn, formerly of the Metropolitan Opera, accompanied by Josephine Hartmann, displayed a fine resonant voice in two of Walther's arias, the Test Song from the first act and the famous Prize Song. In describing the situation of the story of the opera Mrs. Goldman became rhapsodical over the real house of Hans Sachs in Nuremberg, telling of the thrill which she felt when she leaned over the door of the cobbler's home as Sachs does in the opera. "I could go on telling you about it all evening," she said, and we wished that she would. The secret of her charm in these operalogues lies in the art with which she brings her audience into personal intimacy with the composer and the skill with which she paints the background to her story—the little details which are so often missed by those who are deep in technicalities, and which mean so much to the ordinary listener.

### Thomas Jacob Hughes

A surety, modest display of his talent, and excellent technic, made Thomas Jacob Hughes' bow at Town Hall on the evening of January 2 a few steps removed from the eternal run of debuts which that hall knows in season and out. Mr. Hughes reversed the general rule of program building in offering his audience the moderns first, and then Beethoven and Wagner, a little Chopin, and then some Liszt. His imagination is quite as supple as his playing, and the entire program was an artistic whole, met by the pianist as such, and so applauded by his audience.

### Schubert Memorial Concert

A brilliant audience attended the second concert of the Schubert Memorial, Inc., at Carnegie Hall, January 2, in which both a conductor and a virtuoso were given an opportunity to appear with the Philharmonic-Symphony Orchestra.

The first half of the program included the Meistersinger prelude, and the Tchaikowsky B-flat minor concerto, both conducted by Mr. Gabrilowitsch, the solo piano part in the concerto being played by Isabelle Yalkovsky.

The Meistersinger overture delighted as always, with its pomp, splendor, and powerful rhythm; its strains of melody were woven together with an inner thread of emotional intensity, and lighted by bits of humor.

Miss Yalkovsky revealed herself as a pianist of evident gifts and unusual talent in the majestic first movement of the concerto, where the piano has passages of tumultuous speed and fire, and also in her playing of the themes of quiet serenity and grace, which, repeated by the orchestra, convey a haunting impression, giving them great beauty.

She played the cadenza with elasticity and puissant spirit. In the andantino of lovely seriousness, there are exquisite fragmentary solos for piano, cello and woodwind. The allegro con fuoco was played with appropriate verve, sprightliness and dignified fervor.

Graham Harris (a sterling musician who has had much experience as a member of and occasional soloist with the Chicago and also the Detroit Symphony orchestras, and for the last three years as conductor of the Capitol Theatre Orchestra in New York), very ably conducted the Brahms C minor Symphony, bringing out all its sonorous grandeur, and serene yet powerful heroic ardor. Both artists received warm ovations.

January 3

### Boston Symphony Orchestra: Jesus Sanroma, Soloist

On January 3 the Boston Symphony Orchestra presented Jesus Sanroma as soloist in a piano concerto by Ernest Toch which was given nearly two years ago at the music festival of the International Society for Contemporary Music at Frankfurt. At that time it seems to have made a deep impression, and at the New York performance of Thursday the impression made was still deeper—perhaps one should say sharper, for the work is not of a deep character. It is more an extraordinary feat of virtuosity such as we moderns are becoming accustomed to but which is none the less astonishing. Such modern music as this reminds one of the feats one sees in vaudeville shows performed by gymnasts, jugglers or prestidigitators: a technical performance with little value

(Continued on page 22)

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# The Sun

THURSDAY, DECEMBER 13, 1928.

## Clara Rabinovitch in Recital

Young Pianist Shows Great Promise in Her Performance at Town Hall.

By W. J. HENDERSON.

Clara Rabinovitch, pianist, gave a recital yesterday afternoon in the Town Hall. This young player has been heard here several times in the course of the last few years. Since her artistic career began she has been watched with interest by those who recognized her indisputable talent and who cherished the hope that she might make her way into the front rank. Her natural gifts and her high attainments gave glowing promise.

She has made excellent progress in her art, not so much technically, because she had from the beginning an exceptional command of the keyboard and the pedals, but in musicianship. There are few pianists who can rival Miss Rabinovitch in beauty of tone. The sensitiveness of her touch was bestowed upon her by the fairies who presided over her birth. But cultivation enriched the gift and today she draws from a piano sounds of the finest quality of which the instrument is capable.

Difficulties do not exist for her. She plays the most rapid pages, the most complicated passages of interlocking type or chord successions with brilliance and assurance. But nature also bestowed upon this interesting young woman an impetuous temperament which she has not yet got under control. It runs away with her whenever the music under her fingers is of vivacious movement. This lack of control frequently leads to disturbance of the balance of the phrase and to partial obliteration of the vital accents of a melodic utterance.

This was particularly noticeable yesterday in her performance of the Schumann "Etudes Symphoniques." The more reposeful variations were presented with real beauty, but as soon as the pace of the music became lively the player was unable to maintain an even rate of progress and unconsciously increased her speed till she found it impossible to preserve clarity. This same defect marred an otherwise admirable performance of Mendelssohn's E minor prelude and fugue. But the recital as a whole revealed a growth of musical vision which was encouraging to those who have expected to find Miss Rabinovitch commanding a larger public. She has shown such a serious attitude toward her art that she may yet conquer her impetuosity.

# CLARA RABINOVITCH



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*New York Times, Dec. 13, 1928.*

"Her work maintains a consistent level of excellence."—

*New York Tribune, Dec. 13, 1928.*

"Hers is a big talent guided by intelligence and disclosed with skill."—

*New York American, Dec. 13, 1928.*

"Miss Rabinovitch is a pianist of more than ordinary attainments—an artist of sense and imagination."—

*New York World, Dec. 13, 1928.*

"Displayed the greatest warmth and temperament."—

*New York Telegraph, Dec. 13, 1928.*

"Her playing was of a high order."—

*New York Telegram, Dec. 13, 1928.*

"A demonstration of flashing virtuosity."—

*New York Eve. World, Dec. 13, 1928.*

"She awakened her audience to genuine enthusiasm."—*New York Journal, Dec. 13, 1928.*

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## New York Concerts

(Continued from page 20)

beyond its technical accomplishment; that at least is the impression of a musician whose heart and soul lives in music of another school. What the next generation and future generations may think about it no one living today can possibly say. It was played with great mastery by Sanroma who made of it all that was to be made considering the fact that there was probably never a piece of music written that is more difficult for conductor, soloist and orchestra, its successful termination is something of a feat in itself. The rest of the program consisted of a Concerto Grosso by Handel for string orchestra, Schubert's B minor symphony and John Alden Carpenter's Skyscraper Music, the last named work with the efficient aid of Marie Sundelius, soprano, always a delight, and Joseph Lautner, gifted tenor.

## New York Philharmonic-Symphony

The New York Philharmonic-Symphony under the direction of Willem Mengelberg and with Margaret Matzenauer and Richard Crooks as soloists revived Mahler's *Lied von der Erde* on Thursday on January 3, at Carnegie Hall. The arguments for and against this lengthy composition are old and have been sufficiently bitter. There are people who consider it to be a masterpiece of the first water, others consider it a stupid monstrosity, the production of a man without inventive genius who, in this work, did not even demon-

strate his technical command of musical form and coherence. Those who have fought in favor of the work have argued that romanticism and mysticism were after all the proper jumping off places for great musical utterance. Others have claimed that Mahler's intention is always perfectly obvious and evident but that only on rare occasions he succeeded in carrying it out.

It is no time at this late date to argue as to the largeness or smallness, greatness or weakness of this by no means new work. It is, however, safe to say that if ever the work had a chance of success it was upon the occasion of this New York revival under Mengelberg and with Matzenauer and Crooks as soloists. The interpretation was almost astonishingly fine from the first note to the last, and Mengelberg gave to the music that strength which is always to be found in sincerity and, apparently, that strength which is equally to be found in sincere admiration and understanding; for it is impossible to suppose that Mengelberg could have done what he did with the Mahler score without not only understanding it—he no doubt, so far as that goes, “understands” all of the music which he conducts—but also admiration, perhaps also genuine love. Whether or not *Das Lied von der Erde* will attain immortality one cannot say, but if it ever does that immortality will result from such performances as that given on Thursday afternoon. The orchestra was magnificent and the soloists equally so.

## Olga Zundel

It is sometimes a dangerous thing to advertise a young artist as having received so important a prize as that of the Naumburg Foundation. However, Olga Zundel, a young cellist who made her debut in Town Hall, January 3, justified the expectations of those who knew her as the winner of this award. A good, firm technical foundation was, of course, to be expected, but Miss Zundel possesses in addition a clearness and suavity of tone and an evident understanding of the music she plays. Her program was a taxing one, containing as it did numbers by Locatelli and Franck, Tchaikovsky's *Variations on a Theme Rococo*, as well as a group by Goldmark, Popper and Mozart, but she overcame interpretative and technical difficulties in a creditable manner. A thoroughly pleased audience accorded the young artist most cordial applause. Pierre Laboshutz was at the piano.

January 5

## Boston Symphony Orchestra

At the Boston Symphony concert at Carnegie Hall, Toch's Piano Concerto proved rather less ear-shattering than on the occasion of its first hearing two nights previously. In the first two movements the piano is treated as an instrument of the orchestra, and, apart from some remarkable glissandos on the black and white notes simultaneously, Jesus Maria Sanroma had not much opportunity to display his extraordinary control of the keyboard until the last movement which was brilliantly played.

Beethoven's *Pastoral Symphony* and Ravel's choreographic poem, *La Valse*, completed the program.

## Philharmonic Children's Concert

A program entitled “Animals in Music” was offered by Walter Damrosch and the Philharmonic-Symphony Orchestra for the delectation of a crowded audience of children and their attendant grown-ups at Carnegie Hall. The dear old donkey whose “hee-haw” is so graphically imitated in Mendelssohn's *Overture to the Midsummer Night's Dream*, stepped first across the stage, followed by a ponderous elephant, portrayed by a melody for double-basses with piano in Saint-Saens' *Carnival of the Animals*. In the Aquarium from the same suite, particularly well played, Walter Damrosch added the role of pianist to his duties of lecturer-conductor. The Nightingale, quail and cuckoo from the “*Pastoral*” Symphony made their respective sweet calls by the babbling brook; Rimsky-Korsakoff's Bumble-bee buzzed, Liadow's Mosquito danced, and Strauss' Dragonfly darted across the scene. An ecstatic juvenile audience cheered them lustily. Particularly popular were the Hen and Rooster from the *Carnival of Animals*. To Walter Damrosch's question in his short description of the piece “What does a hen do when she has laid an egg” the children obediently answered “cackle”;—all excepting one small boy, seated near the writer, who shouted “Sit on it!” To him went the biggest laugh of a joyous morning.

## American Symphonic Ensemble

The orchestra without conductor, seated as at a Round Table, gave their second concert at Carnegie Hall, on January 5, before an audience which filled the hall, testifying to the increased interest manifested in the novel idea. Though conductorless, it is evident to the observer that the organization has a head, an indispensable requisite in any mass movement.

Conductor or no conductor, the organization played with a verve, an esprit, unity and finish altogether admirable. From the deliberate tempo of the opening movement of the Jupiter symphony (Mozart) it was all played with perfect assurance; the slow movement was especially finished in detail. There followed a brilliant performance of Prokofiev's piano concerto, Opus 26, violinist and concertmaster Paul Stassevitch of the orchestra transferring his abilities to the piano, which he plays in altogether astonishing fashion. The work itself is a curious stringing together of chromatics, sounding like an improvisation at times, with castanets, tremendous cymbal clashes, and other percussion instruments in constant use; it is nevertheless full of snatches of real melody, and is real piano music, leading one to ponder: “What lovely music Prokofiev could write if he would!” Mr. Stassevitch was many times deservedly recalled. Tchaikovsky's *Romeo and Juliet* overture closed the interesting program, and applause was loud and long continued at every opportunity.

## Arthur Hackett

Arthur Hackett, who comes too seldom to our New York stage, made one of his infrequent bows before a goodly filled Town Hall on the afternoon of January 5, and won the plaudits and praise which his voice and art deserve.

There is a delicacy in his singing of the old Irish airs, with which his program opened, and also in Rameau's *Brunette*. The Brahms group was sung in scholarly fashion, and with a complete understanding of the thought underlying the composer's picture. Mr. Hackett caught again that freedom and abandon which make his work so pleasant

in the French group, which included Faure, Hahn, Franck, and Gaubert. The inevitable English collection brought the printed program to a close, and there were many encores. Walter Golde accompanied the singer with his customary good taste and reserve.

January 6

## Beatrice Harrison

At the Guild Theater the distinguished English woman cellist, Beatrice Harrison, was heard in her first New York recital of the season. Miss Harrison is a player whose temperament is in turn fiery, passionate, wistful or serene. According to her mood of the moment her interpretations have many facets. On Sunday the opening Sonata in E minor by Brahms showed the intense depths of feeling which she has penetrated, a sonorous beauty of tone and grand sweep of the musical phrase. The second movement, most delicately treated, proved especially popular with her audience. At the piano Edward Harris was no match for her fiery temperament in the final Allegro, though he displayed a charming light touch in quieter passages.

Kodaly's Hungarian Sonata for cello alone, played by request, is a work which Miss Harrison has made particularly her own. In her hands its dissonances and rough character take on a rude and inevitable grandeur. Hamilton Harty's Suite for cello with piano accompaniment was played for the first time in America. It is in the form of four pieces, slight in significance but written by a first-rate craftsman, and based on the folk melody idiom—a useful addition to the cellist's repertory. Two short pieces, an arrangement by Roger Quilter of the old French song, *L'Amour de Moy*, and a Pastoral and Reel by Cyril Scott completed a very interesting program. J. H.

## Andres Segovia

That genius of the guitar, Andres Segovia, thrilled another capacity audience at Town Hall on Sunday afternoon, offering classics as well as Spanish selections of a lighter vein as his principal means of delighting his hearers. So much has already been written about this artist that there is little to add now. His fingers work like magic over the strings and the effects he obtains are almost unbelievable. On this occasion he chose works by Giuliani, Sor, Torroba, Bach, Schubert, Turina, Granados and Albeniz. Schubert's *Moment Musical* was an especial treat.

## Yehudi Menuhin

There was not even standing room at Carnegie Hall on Sunday evening. The occasion was the recital of Yehudi Menuhin, wonder child violinist, a rare apparition in the musical world.

The little lad programmed the Vivaldi Concerto in G minor, arranged especially for him for concert use by Sam Fraňko; the sonata in D minor by Brahms; Saint-Saens' concerto in B minor; Bloch's *Nigun*; Samazeuilh's *Chant d'Espagne* and Paganini's *I Palpiti*.

Much has been said of Yehudi's great gifts; of the astounding technic, the warmth of tone, the keen understanding; so it is left to us to speak of this concert in particular. To this listener the Vivaldi work was the highlight of the evening, considering breadth of style, nobility of interpretation and purity of tone. Master Yehudi seems to be blessed with an extraordinary sensitiveness to things classical; he intuitively senses the finesse required there and he gave an excellent example of this fact in his handling of Vivaldi. Of course one remains to gaze and wonder at his dexterity, the endless possibilities of his tiny hands and

(Continued on page 35)

## A Testimonial to Art of

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from the APOLLO MUSICAL CLUB of CHICAGO

Monday

Miss Betty Tillotson,  
935 Madison Ave.,  
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Dear Miss Tillotson:

Well, Miss Roosevelt is a supreme artist--no argument about that. We have no voice in this part of the country to equal hers, and I don't know that there are many, if any, in the East.

It seems to me that every club member and person in the audience that I knew came to speak of Miss Roosevelt's extraordinarily fine work; her satisfying voice, interpretation and personality.

Congratulations to you and Miss Roosevelt for she is a star.  
Good luck and Merry Xmas.

Cordially yours,

(Signed) Maude Rea,

Business Manager and  
Treasurer of the Chicago  
Apollo Musical Club

Appearing in Betty Tillotson's American Artist Series  
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Tribute—Countless Recalls—  
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vates Everyone*

"It was a triumph that words cannot exaggerate. She came like Caesar and also sang and conquered. Bangor paid her the last full tribute of admiration and homage."—*Bangor Daily News*.

"The audience received Miss Ponselle cordially, applauded her long and recalled her repeatedly."—*New York Times*.

## OPERA SINGER CHARMS HEARERS

"Her warm golden voice akin to that of a cello had made the afternoon a pleasing one and had done much to round out the success of this first concert."—*New Britain (Conn.) Herald*.

## CARMELA PONSELLE GETS ENTHUSIASTIC RECEPTION

"She is gifted with a natural personal charm and gracious manner and a really fine natural vocal organism. The prima donna has an unquestioned dramatic sense and a native gift for interpretation."—*Denver Post*.

## PONSELLE CAPTIVATES

*Concert Here a Great Success*

"Carmela Ponselle, prima donna mezzo-soprano of the Metropolitan Opera Company, received an unusually fervent and prolonged welcome from a capacity audience, when she appeared last evening at the United Theatre under the auspices of the Westerly Musical Club.

Miss Ponselle has already brought her art to that trinity so longed for by all true artists, perfection of form, a genuine unfoldment of beauty, and a vibrant vitality, a trinity wherein mind, voice and body are in perfect accord."—*Westerly (R. I.) Sun*.

Final Performance of the last  
Metropolitan Opera Season

"As Santuzza in Cavalleria Rusticana—one of the most vital impersonations the Metropolitan ever has witnessed."—*New York World*.

"Amneris in Aida was a genuine triumph in itself and in the recognition which it received from the enthusiastic audience."

—*Philadelphia Bulletin*.

"As Delilah—Carmela Ponselle was in wonderful voice. She acted and sang exquisitely."

—*Columbia (S. C.) State*.

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## MYRNA SHARLOW

American Soprano

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These brief excerpts from the press of recent date tell of the astounding and spectacular success which Miss Sharlow is enjoying in opera and concert:

... "She has a voice full of rich and beautiful tones."—*N. Y. Herald Tribune*.

... "Her vocal art has attained a high place."—*Boston American*.

... "A true dramatic soprano and yet sustained its lyric sensuous beauty."—*Chicago Herald-Examiner*.

... "Unquestionably the finest young American soprano that has appeared in Philadelphia in a long time."—*Philadelphia Public Ledger*.

... "Sang with a freshness and vigor that amounted to positive ebullience."—*Detroit News*.

... "Surprising power, clearness and textural beauty."—*Oakland Tribune*.

... "A thing of beauty to be enjoyed."—*Memphis Commercial-Appeal*.

... "But the beauty and talent of Myrna Sharlow was the outstanding attraction."—*Atlanta Georgian*.

After living abroad and singing in Italy for four years, Miss Sharlow returned to her native land, singing forty-eight performances of opera, touring from coast to coast. The season 1929-30 will be principally devoted to concerts.

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### New York Concert Announcements

- Thursday, January 10**  
MORNING  
Artistic Mornings at the Plaza.  
AFTERNOON  
Etelka Gerster Memorial Musicale, Steinway Hall.  
Sigrid Onegin, song, Town Hall.  
**Friday, January 11**  
MORNING  
Biltmore Friday Morning Musicale.  
AFTERNOON  
Norma Drury, piano, Town Hall.  
EVENING  
Carl Friedberg, piano, Carnegie Hall.  
**Saturday, January 12**  
MORNING  
Dorothy Gordon, song, Heckscher.  
AFTERNOON  
The English Singers, Town Hall.  
EVENING  
Mischa Elman, violin, Carnegie Hall.  
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art.  
Rudolph Fuchs, violin, Town Hall.  
**Sunday, January 13**  
AFTERNOON  
Society of the Friends of Music, Town Hall.  
Philharmonic-Symphony Orchestra, Metropolitan Opera House.  
Prague Teachers' Chorus, Carnegie Hall.  
Lisa Roma, song, Guild Theater.  
Carola Goya, Beatrice Weller and Ramon Gonzalez, Forrest Theater.  
Grace Wood Jess, costume recital, Little Theater.  
Myra Sokolskaya, folk songs and characterizations in costume, Gallo Theater.  
Isabel Richardson Molter, song, Guild Theater.  
**Monday, January 14**  
EVENING  
Frank Sheridan, piano, Carnegie Hall.  
The Chansonelle Chorale, Waldorf-Astoria.  
Perla Wolcott, song, Town Hall.  
Emilie Rich Underhill, song, Steinway Hall.  
**Tuesday, January 15**  
EVENING  
Georges and Renee Miquelle, piano and cello, Engineering Auditorium.  
Anna Duncan, dance, Carnegie Hall.  
Flonzaley Quartet, Town Hall.  
**Wednesday, January 16**  
EVENING  
Henri Temianka, violin, Town Hall.  
Mrs. Edwin Franko Goldman, dramatic, Aeolian Hall.  
Schola Cantorum, Carnegie Hall.  
Harry Fratkin, violin, Steinway Hall.  
**Thursday, January 17**  
MORNING  
Haarlem Philharmonic Society, Waldorf-Astoria.  
EVENING  
Philharmonic-Symphony Orchestra, Carnegie Hall.  
Ernesto Berumen, piano, Town Hall.  
**Friday, January 18**  
MORNING  
Maria Kurenko, Paul Althouse, and Leonora Cortez, Hotel Roosevelt.  
AFTERNOON  
Philharmonic-Symphony Orchestra, Carnegie Hall.  
EVENING  
Beckett Gibbs and Stuart Smith, lecture recital on Debussy, Steinway Hall.  
Nina Koshetz and Alexander Gretchaninoff, Carnegie Hall.  
**Saturday, January 19**  
Gertrude Bonime, piano, Town Hall.  
EVENING  
Philharmonic-Symphony Orchestra, Carnegie Hall.  
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art.  
Ray Porter Miller, song, Engineering Auditorium.  
Andres Segovia, guitar, Town Hall.  
**Sunday, January 20**  
AFTERNOON  
Philharmonic-Symphony, Carnegie Hall.  
Harold Samuel, piano, Town Hall.  
Park Central Musicale, Park Central.  
EVENING  
Henry Street Settlement, chamber music Playhouse.  
Symphonic Singers, John Golden.  
Martha Graham, dance, Booth.  
Florence F. Gilmour, song, Steinway Hall.  
Angelo Maturro, song, Engineering Auditorium.  
**Monday, January 21**  
EVENING  
University Glee Club, Carnegie Hall.  
Beethoven Association, Town Hall.  
**Tuesday, January 22**  
EVENING  
J. Rosamond Johnson and Taylor Gordon, Barbizon.  
St. Cecilia Club, evening, Waldorf Astoria.  
Tari Joseffy, piano, Carnegie Hall.  
**Wednesday, January 23**  
MORNING  
Rhea Silberta, lecture, Plaza Hotel.  
EVENING  
Walter Gieseking, piano, Carnegie Hall.  
Elisaco Trio, Engineering Auditorium.  
Marian Callan, costume recital, Steinway Hall.  
Naoum Blinder, violin, Town Hall.

### Cadman's Our Little Dream Is Broadcast

Charles Wakefield Cadman's latest composition, Our Little Dream, was broadcast by Olive Kline, Victor concert artist, during the Columbia Hour on station WOR, Tuesday



Apeda photo

OLIVE KLINE,

who broadcasted Charles Wakefield Cadman's Our Little Dream, over radio station WOR on the evening of January 8 on a coast-to-coast hook-up.

evening, January 8. A coast-to-coast hook-up was arranged by Donald Clark, program manager for the Columbia chain, and Leo Edwards, manager of the recital-song department of De Sylva, Brown & Henderson, well-known New York music publishers, thus enabling Mr. Cadman, who is at present in California, to listen-in on his latest composition.

Mr. Cadman and Frederick Martens collaborated with Our Little Dream to inaugurate the recital-song department of De Sylva, Brown & Henderson. It is interesting to note that, whereas composers formerly had to have their works sung or played to a limited audience, as was the case with



MME. MARIE SCHNEIDER-STAAK,

Concert pianist and teacher and graduate of the Cologne Conservatory, where she studied under the eminent Isidor Seiss, the proud possessor of a written endorsement from Leschetitzky, with whom she studied for three years. Nothing better could express Mme. Staack's ability than the following review that appeared in the *Mercur (Minister)*, which said in part: "This artist has a touch which is characterized by masculine vigor, and a sure and purling technic; her interpretations give evidence of the highest musical intelligence. Her finished performance elicited the most enthusiastic applause."

Mr. Cadman's well-known number, Dawning, Our Little Dream was broadcast two weeks after its publication to over a million radio listeners-in.

### Estelle Gray-Lhevinne on Tour Again

Estelle Gray-Lhevinne spent Christmas in Alameda, Cal., with her little son, Laddie, and is now off on the long trail again. The year 1928 was by far the biggest of her career, yet the violinist writes that "1929 looks good to us."

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—*Philadelphia Eve. Public Ledger*.



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# Sadah SHUCHARI Violinist



Photo by Arnold Genthe

Presented by the Schubert Memorial, Inc.

on December 5th, 1928

in Carnegie Hall, New York City

With 80 Members of the Philharmonic

Symphony Orchestra

Under the Direction of Willem Mengelberg

"Miss Shuchari was praised in the *Herald Tribune* after her recital a year ago as 'more than usually talented.' That she assuredly is."—Lawrence Gilman, in the *Herald Tribune*, Dec. 6, 1928.

"Miss Shuchari comes out of it a winner, quite apart from her winnings in the concert and their implications. She appears as a genuinely gifted player with tremendous possibilities."—Charles D. Isaacson, in the *Morning Telegraph*, Dec. 6, 1928.

## IN NEW YORK

### Musical Comment on her Performance by Leading New York Critics

Olin Downes in the *N. Y. Times*, Dec. 6, 1928.

"It was immediately apparent that Miss Shuchari possesses virtuoso blood, a sensitive and responsive musical nature and the ardor and vitality which should characterize her years. She opened the Brahms' concerto in virile style. Her playing was never dull, routine or merely schooled. It held the interest of the audience. . . ."

Charles D. Isaacson in the *Morning Telegraph*, Dec. 6, 1928.

Miss Shuchari is a gifted player of the violin. She is born to it. She has tone which is rich, vibrant, sonorous and frequently intensely emotional. Her technique is splendid. She plays with facility, generally with ease, and has a fine sense of the traditions of the Brahms Concerto in D major. . . . Miss Shuchari comes out of it a winner, quite apart from her winnings in the concert and their implications. She appears as a genuinely gifted player with tremendous possibilities."

W. J. Henderson in the *N. Y. Sun*, Dec. 6, 1928.

"Miss Shuchari demonstrated with her first measures that she was not a novice at playing concerti with orchestra but a violinist of some experience and much confidence. That she had a good technical foundation was soon made evident. She was playing on a very fine instrument to be sure, but she drew from it a tone with that kind of vitality which only a competent performer can evoke. With a free bow arm and sensitive fingers well trained she made the violin sound. Her vibrato was a healthy one, imparting life to the tone. . . . Her playing showed indisputable talent and good schooling. The musical temperament which she evinced was one of her most valuable assets."

Samuel Chotzinoff in the *N. Y. World*, Dec. 6, 1928.

"The Brahms concerto is a pretty large order for a debut so eagerly awaited as Miss Shuchari's, yet the young artist sailed into the big work with the assurance of an experienced virtuoso. . . . She has plenty of talent and enthusiasm and the proper amount of 'nerve' essential for a musical career."

Lawrence Gilman in the *Herald Tribune*, Dec. 6, 1928.

"Miss Shuchari was praised in the *Herald Tribune* after her recital a year ago as 'more than usually talented.' That she assuredly is. Her tone has quality, her technical equipment is above the average. The Orient is in her blood and her playing has something of that warmth and sensuousness which the Pilgrim Fathers neglected to import to these shores."

## IN PHILADELPHIA

### Appearance with the Philadelphia Orchestra in the Stanley Music Club Series in Philadelphia, November 4, 1928

Samuel L. Laciur in *The Philadelphia Ledger*.

"She proved to be a player of exceptional talent and revealed a temperament sufficient for the not inconsiderable demands which Lalo makes in this work (*Symphonie Espagnole*). She offered much beauty and abundant volume in her tone, an impeccable technique and faultless intonation."

*Philadelphia Daily News*.

"A 20-year old violiniste stood before the members of the Stanley Music Club last night, placed her violin under her chin and with a sweep of the bow she conjured tunes from the sound box of the instrument. And when she completed the concerto her listeners burst into an applause that is not often accorded a youthful prodigy. Miss Shuchari, the inspiring artist who has won laurels with her mastery of the fiddle, has given one of the finest presentations of the popular '*Symphonie Espagnole*' that has ever been offered in this vicinity."

*The Philadelphia Evening Bulletin*.

"Sadah Shuchari, a charming miss of twenty, . . . made her appearance as the soloist of the evening. She is one of the most promising of youthful American violinists and last night selected the *Symphonie Espagnole* by Lalo and did it so well that she was recalled five times."

Victor Records

Management: National Music League, Inc.  
Steinway Building, New York City

## Illness of Stars Forces Several

## Changes in Metropolitan Casts

A Number of Substitutions Necessary—Norma Withdrawn—Rosenkavalier Given for First Time This Season After Earlier Postponement

MARTA, DECEMBER 29 (MATINEE)

Marta was the Saturday afternoon offering at the Metropolitan. The delightful Flotow work gave pleasure to a capacity audience with Frances Alda making her final appearance of the season as Lady Harriet. She sang excellently, receiving a cordial reception from the audience. Bourskaya was the Nancy, and a golden toned Lionel, Beniamino Gigli, who was admirable both vocally and histrionically. DeLuca completed the quartet as Plunkett. Serafin conducted.

AIDA, DECEMBER 29

The evening of December 29, at the Metropolitan, Aida was given before a capacity attendance with many standees. Clara Jacobo sang the title role; it was a real pleasure to hear this brilliant artist in a role suitable to her. Margaret Matzenauer sang with her usual artistry and gave a most dramatic portrayal of Amneris. Frederick Jagel, Radames,

sang the Celeste Aida with vigor and beauty of tone which brought much applause. In the finale of the fourth act the tenor once more had the opportunity to rise to exceptional heights. Amonasro was superbly handled by Danise, who was in exceptionally good voice. Incidental dances by Rita De Laparte and corps de ballet were picturesque. Joseph Macpherson, the King Paltrinieri, a messenger; and Doninelli, the priestess, comprised the balance of the cast. Serafin conducted.

SUNDAY NIGHT CONCERT, DECEMBER 30

An unusually fine concert was given at the Metropolitan Opera House on Sunday evening for the benefit of the Metropolitan Opera Company Emergency Fund. It opened with the spirited William Tell overture, which was followed by the distinguished, polished singing of Clarence Whitehill, in the dramatic Wotan's Farewell.

## READING CHORAL SOCIETY

N. LINDSAY NORDEN, Conductor

200 Mixed Voices

40 Philadelphia Orchestra

"CHRISTMAS ORATORIO"

BACH

The Reading Choral Society gave this evening in the Strand Theatre another of those splendid choral concerts which have established the reputation of the Society as one of the leading organizations of its kind in the state. . . . Mr. Norden used the instrumentation of Bach himself, employing both organ and piano, the former in the choruses, and the latter taking the place of the cembalo of Bach's time in the recitatives. . . . Naturally, interest centered in the work of the chorus, which showed many signs of the most careful preparation in the many fine choral numbers, with a beautiful quality of tone, abundant power, and excellent precision, besides keeping intact the essentially religious but joyous character of the work from the beginning to the end. . . . The many beautiful chorales were an important feature of the performance, nearly all being sung without accompaniment. . . . The beautiful pastoral symphony for orchestra, which opens the second part, with its masterly use of

a quartet of oboes, was one of the features of the performance.—*Philadelphia Public Ledger*, December 20th, 1928.

The performance last night ranked with that of the Saint Matthew Passion, one of the memorable concerts in the history of the Society. The Chorus has rounded in its sonority, and there was practically perfect intonation. . . . Conductor Norden has done much with the singers, most of whom have untrained voices, and they well deserved the applause accorded them. There was the usual large audience present to greet the Chorus and its Conductor, N. Lindsay Norden.—*Reading Times*, December 20th, 1928.

The concert marked the inauguration of the 54th season of the local Chorus. The solo work and the orchestration were magnificent. . . . Unaccompanied passages of the Oratorio were among the outstanding features of the singing of the Chorus.—*Reading Eagle*, December 20th, 1928.

## VICTOR WITTGENSTEIN

"POET OF THE PIANO"

—New York American.

EXCERPTS FROM EXCELLENT CRITICISMS OF NEW YORK RECITAL, DECEMBER 10, 1928:

With an appreciation of Brahms that is unusual even today, Mr. Wittgenstein had the enterprise to explore extensively the treasure-house of his piano music. Perhaps his substantial Brahms group, with the rest of the extended program, tended toward the gargantuan, but his musicianship and his technical thoroughness were deservedly applauded, and he made his listeners aware of the richness and variety of Brahms's writing for the piano. The performer differentiated thoughtfully between the heroic Rhapsodies and the more fanciful and tender Intermezzi. Thereafter Mr. Wittgenstein ranged from the clarity and classicism of Leonardo Leo to the simplicity, yet modernity of the Casella of the Children's Pieces. He is a pianist of wide and eclectic appreciations, and his program was a fortunate departure from convention.—*The Times*, December 11, 1928.

Victor Wittgenstein, whose annual recitals have earned for him the title of "poet of the piano," was heard by a good-sized audience yesterday afternoon. Six Brahms pieces comprised the first group and they found Mr. Wittgenstein sensitively responsive to mood and keyboard exactions. Chopin's B minor Sonata was interpreted with limpid, lovely tone, technical fluency and attractive accentuation.

—*The American*, December 11, 1928.

The art of Victor Wittgenstein is not a showy presentation of show pieces, although his playing of the Liszt Campanella was sheer virtuosity. He is at his best in singling out unknown and unique pieces and exhibiting them in his specially interesting manner.—*The Telegraph*, December 11, 1928.

This well known artist possesses an honest, clear interpretive power, a clean, smooth and often brilliant technique, and his well controlled individuality never obtrudes itself. His offerings displayed intelligence and a rare musicianship.

—*The Staats Zeitung*, December 11, 1928.

Victor Wittgenstein gave an interesting program at his piano recital yesterday afternoon. He was at his best in the B minor sonata of Chopin, particularly in the last movement. Mr. Wittgenstein is the possessor of a fine technique, good taste and a good tone.—*Brooklyn Eagle*, December 11, 1928.

Mr. Wittgenstein is making a feature of Lecture Recitals for Universities and Poetry and Music Recitals with Blanche Yurka in New York and vicinity.



Photo by Hal Phylfe

Victor Wittgenstein, long known here for creditable attainment, gave a recital yesterday afternoon in the Engineering Auditorium. Dignity and sincerity accompanied his readings, and they showed intelligence, virility and spirit.

—*The Sun*, December 11, 1928.

Victor Wittgenstein proved himself an excellent pianist and a capable musician in Engineering Auditorium yesterday afternoon.—*The World*, December 11, 1928.

The colorful voice of Ellen Dalossy blended excellently with the ringing tones of Mr. Tokatyan in the Carmen duet. Mme. Matzenauer's sterling vocal art was heard in the Che faro (Orpheus and Euridice) where her regal bearing added to the pleasure of her voice, lustrous with dramatic beauty, and rich with pathos and tender feeling.

The La Sonnambula aria was a splendid vehicle for Ezio Pinza, who has a voice of velvety quality, sure and true, and free in every register.

The piquant Haensel und Gretel duet, sung by Thalia Sabanieva and Ellen Dalossy, received enthusiastic approval.

Mr. Martinelli, in fine voice, was heard in Cielo e mar (La Gioconda) and with great authority superbly sang the romantic aria.

Rosa Ponselle, a radiant vision to the eye, sang with a gorgeous voice, glowing with color, Tu che la vanita (Don Carlos) where her dramatic fire, caressing, tender tones, and ravishing pianissimos, combined with her engaging manner, made her irresistible. Her group of songs held brilliant spontaneity and loveliness of tone, the Echo Song having many intriguing effects.

The trio from La Forza del Destino closed the vocal numbers with éclat, Maestro Bamboshek finishing the program with Herbert's patriotic American Fantasia.

THE SUNKEN BELL, DECEMBER 31

Respighi's opera was again repeated at the Metropolitan Opera House on the evening of December 31 with the success that it has had on previous repetitions. The artists who took the principal roles, which made this success possible, were Rethberg as Rautendelein, Manski as Magda, Claussen as the Witch, Martinelli as the Bell-Caster, De Luca as the Old Man of the Well and Tedesco as The Faun. The performance was conducted by Serafin.

TOSCA, JANUARY 1, (MATINEE)

The New Year's Day matinee of Tosca drew the usual audience that filled the opera house and included many standees. Maria Jeritza, once more cast in the title role, was in excellent voice and gave a vivid performance of Puccini's lovely and luckless heroine. Giacomo Lauri-Volpi was the Cavaradossi. The character of this hero, decidedly less colorful than either Tosca or Scarpia, was sung by Mr. Lauri-Volpi with a good taste and artistry which atoned for its lack of dramatic interest. It is hardly necessary to add that Scotti gave his time-honored portrayal of that deepest-dyed of operatic villains Baron Scarpia. Malatesta was successful as the Sacristan, as was D'Angelo in the character of Angelotti. Paltrinieri, Reschiglian, Picco and Henriette Wakefield as the Shepherd completed the cast. Vincenzo Belezza conducted.

DIE WALKÜRE, JANUARY 2

Owing to the protracted illness of Grete Stückgold there was a reapportionment of the feminine roles in Die Walküre, Wednesday night's opera. Mme. Easton, who was to have sung Brünnhilde, took the part of Sieglinde, the role of the Valkyrie being entrusted to Mme. Matzenauer, who in turn was replaced as Fricka by Mme. Claussen. Friedrich Schorr made his first Metropolitan appearance of the season as Wotan. Mr. Laubenthal was the Siegmund and Mr. Mayr accounted for Hunding.

Mme. Matzenauer, who had not sung any of the Brünnhildes here for several years, handled the high lying role of the Walküre heroine with consummate art, so that it seemed well within the compass of her dark timbred voice. Mr. Schorr's Wotan was the same excellent representation as that to which he has accustomed us. Mr. Laubenthal was a sympathetic and lyrical Siegmund, and Mr. Mayr's Hunding was as forbidding as he should be. Mme. Easton was lovely as Sieglinde as she usually is, and Mme. Claussen's Fricka was stately and correct in style. Mr. Bodanzky gave his customary musicianly reading of the score.

AIDA, JANUARY 3

Owing to the indisposition of Rosa Ponselle, Norma was withdrawn on Thursday evening, and Aida given instead. It was a spirited performance, which produced much beautiful singing. Clara Jacobo, as Aida, again displayed her exceptional vocal gifts and was cordially received by the capacity house. Marion Telva, one of the most dependable of the company's younger artists, made a handsome Amneris and gave lavishly of her beautiful voice. Lauri-Volpi confirmed the general opinion that he has never been in better voice than this season. There is more freedom in his top notes and the organ has taken on more beauty and finesse. He proved an admirable Radames. Joseph Macpherson was assigned to the role of the King; Ezio Pinza to that of Ramfis and Mario Basiola, Amonasro. Serafin conducted.

DER ROSENKAVALIER, JANUARY 4

The season's first performance of Richard Strauss' Rosenkavalier, which had been put over from last week because of the illness of Grete Stückgold, brought Maria Jeritza in the role of Octavian the young philandering youth in whose honor the comedy is named. Miss Stückgold, who gave much pleasure in the part last season was still unable to appear.

Mme. Jeritza had not sung Rosenkavalier for several years, and the costuming department of the opera house had a busy time rigging the portly Viennese diva out in satin knickers and blouse and other male accoutrements of Octavian. Their efforts, aided by the personal charms of the wearer, made a complete success of the job. When it became further apparent that the music lay particularly well for her, that she was in splendid voice and that she was keenly alive to the comedy possibilities of the role, Jeritza was quickly accepted as an ideal Octavian.

Florence Easton in the important role of the Princess gave the same artistically conceived and finished performance that has delighted on previous occasions. Richard Mayr was on hand with his impeccable delineation of Baron Ochs. Gustav Schuetzendorf was an excellent Von Faninal, and Queena Mario, just out of a sickbed, took the part of Sophie in place of Editha Fleischer, who is also on the Metropolitan sick-list.

Mr. Bodanzky gave a spirited reading of Strauss' glittering score.

CARMEN, JANUARY 5

Carmen was given for the first time this season at the Saturday matinee, with several substitutes, Queena Mario taking the part of Lucrezia Bori as Micaela and Dorothea Flexer replaced Merle Alcock as Mercedes. The balance of the cast was as programmed: Jeritza as Carmen; Char-

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lotte Ryan as Frasquita; Martinelli as Don Jose; Ezio Pinza as Escamillo; Millo Picco, Angelo Bada, Louis D'Angelo and George Cehanovsky as Dancaire, Remendado, Zuniga and Morales respectively. Louis Hasselmanns conducted with less than his usual spirit.

As to the interpretation, it was as a whole similar to that which was given last season when Jeritza assumed the title role, except that this always popular and generally original artist omitted some of the peculiarities of her interpretation as it was last year. Her interpretation is still, however, far from being traditional and it is not to be expected that Jeritza will ever be traditional except when she herself has made the tradition. That is one of the things that has made for her success with the public. Martinelli was tremendously effective as Don Jose, filling the role with passion and even rather startling the public by the vigor of his struggle with Jeritza in the third act. The rest of the cast rounded out an unusually well balanced performance.

#### Irving Schenkman Gives Recital

On December 28, at Carnegie Hall, Irving Schenkman, pianist, who made his debut here three seasons ago, reappeared and gave a successful recital. His program consisted of selections by Debussy, Albeniz, Ravel, Scriabin, four works of Brahms, Schumann's "Kreisleriana," and two of Busoni's arrangements of Bach's choral preludes, in all of which Mr. Schenkman revealed a tone, brilliant and with plenty of volume and at the same time never losing its sweetness. His interpretations were artistic and his style of playing was particularly interesting. He was heartily received by his listeners and graciously responded with an encore in which again he displayed technical ability.

#### Naum Blinder to Give New York Recital

Paul Berthoud, concert manager of New York, announces that Naum Blinder will give a violin recital at Town Hall, New York, on the evening of January 23. Mr. Blinder appeared at Carnegie Hall last spring under the sponsorship of the American Society of Cultural Relations with Russia,

and at that time proved himself to be an artist of the first rank. One of the violinist's recent engagements was as soloist with the Cleveland Orchestra, offering the Prokofieff concerto, which he will also play at his forthcoming New York recital in addition to numbers by Handel, Bach, Szymanowski, Goldmark and Wieniawski.

Before coming to this country, Mr. Blinder made an extensive tour of the Orient, including a series of concerts in Japan as soloist with orchestra. While in Japan Mr. Blinder signed a contract to record exclusively for the Columbia Phonograph Company.

#### Albert Spalding Decorated by French Government

On December 31 Albert Spalding was decorated by the French Government with the Cross of the Chevalier of the Legion of Honor in recognition of his high artistic standing both in America and France. Mr. Spalding is one of the youngest artists on whom this mark of distinction, founded by Napoleon, has ever been conferred. The presentation was made at the Hotel Madison by Senator Eugene Charabot, representing the French Government, and in the presence of Walter Damrosch, John Erskine, John Henry Hammond, Theodore Steinway, Olin Downes, and other persons prominent in musical and diplomatic circles.

The violinist has also been decorated by the Italian Government with the Cross of the Crown of Italy, said to be the highest distinction granted any one but a native.

#### Norden Prepares Fine Church Programs

Not only on such occasions as Easter, Thanksgiving and Christmas does N. Lindsay Norden prepare special musical programs for the church of which he is organist and choir-master, the First Presbyterian Church in Germantown, Pa., but throughout the year music is an important part of the service. He has presented programs of Old Music, Hebrew Music and music by a particularly selected composer, etc. At holiday times, however, he plans programs accordingly,

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and at Christmas this year presented such numbers as Gounod's O Sing to God (anthem), prelude to Saint-Saëns' Christmas Oratorio (organ solo), Adam's Cantique de Noel (bass solo), Lassen's Holy Christmas Night (trio for women's voices), several carols, and other appropriate selections. At the evening service on Christmas Mr. Norden's Andante con Grazia for violin, harp and organ also was programmed.

#### Recital at Gunther School

A recital was held in the salons of the Gunther Music School, New York, on December 29. Aina Almen, Gretta Hubin, Margaret Mills, Jane Mills, Mary Brennan, Eugene Mulvaney and Leroy Campion were pupils who were heard in compositions of D'Ourville, Poldini, Seltz, Mendelssohn, Grieg and Mozart. Marie Hoskins, violinist, and Elsie Kirchgessner, pianist, both members of the faculty, played compositions of Schubert, Chopin, Brahms and Albeniz.

#### David Zalish Pupil to Give Recital

On February 11, at Steinway Hall, Dorothy Lewis, one of the many pupils of David Zalish who are playing professionally, will give a New York recital. Her program will consist of works by Bach, Beethoven, Graun, Chopin, Leschetizky, Liszt, Mendelssohn and Schubert.

# ADA SARI TRIUMPHS

## In Chicago Recital on Evening of Nov. 15

Friday, November 16, 1928

Chicago Evening American

By HERMAN DEVRIES

Polish Singer Excellent

At Orchestra Hall, the celebrated Polish coloratura soprano, Ada Sari, made her first appearance in Chicago. We hope it will not be her last. The voice is a human flute, except that it is warmer, more expressively modulated than the flute. I heard two groups, comprising songs by Chopin (an arrangement of an etude) Kasseru, Friedman (the program spelled Frieman, I think it was an error), Faure, Dvorak and Sjogren, plus the "Una voce poco fa" from Rossini's "Barber," and for encore, something from "Linda di Chamounix," with interpolated florituri and other ornamentation.

This was more than enough to convince me of the finesse and distinction of Mlle. Sari's art, the lovely tone-quality of her voice, the sincerity and musical caliber of her interpretation. Her phrasing is tasteful, she sings in tune, too, thank goodness, and she displays a facility for diminuenda a la Tito Schipa. And the aria! a veritable triumph of coloratura fluency, accuracy and virtuosity. . . . Her debut may safely be called instantaneous, complete victory.

Chicago Daily News  
By MAURICE ROSENFELD  
Ada Sari Is Pleasing  
in Her Chicago Debut

Extraordinarily high tones, unusual flexibility in voice, were two of the special characteristics of Ada Sari's vocal endowments as revealed in the course of her song recital at Orchestra Hall last evening.

It was her Chicago debut, and she was heard in a florid air from Donizetti's "Linda di Chamounix," which she sang as an encore. In "The Tear," by Gretchaninov, and "Chanson Orientale," by Rimsky-Korsakow. The first was a segment which required vocal agility, high range and even tones, and these were all brought forth dexterously.

Friday, November 16, 1928

Chicago Daily Journal

By EUGENE STINSON

Mme. Ada Sari, the Polish coloratura soprano who made her first Chicago appearance last night at Orchestra Hall, is said to be engaged for the Ravinia Opera next summer; if this report be true, Mr. Louis Eckstein's company has acquired one of the most notable voices of the generation.

Her tone presents a very interesting combination of qualities; it has brilliance of the true coloratura, also an astonishing warmth, and it rings frequently with the characteristic timbre of the Slav race. Save for one or two minor items, of interest chiefly to experts, she handles this superb vocal instrument in a manner worthy of it. For the double virtue of quality of voice and brilliance of coloratura execution in the upper register, she stands alone in her class. Throughout her range, the beauty of her tone and her vocal dexterity are of that first order of merit seldom encountered in such equal conjunction. But Mme. Sari possesses besides a splendid, if somewhat variable, skill in lyric singing; and, best of all, there shines through her music an ardent and highly individual personality.

Friday, November 16, 1928

Chicago Herald And Examiner

By GLENN DILLARD GUNN

The intermission served to make partial contact with the art of Ada Sari as displayed in recital in Orchestra Hall. She is a dazzling coloratura who scales unbelievable altitudes of pitch with ease, displays a facility that is surpassed by none of her vocally florid sisters, and has a deft way with Slavic songs.

Friday, November 16, 1928

Chicago Daily Tribune

By EDWARD MOORE

She is a singer of such flexibility that she is easily able to make two notes grow where one grew before and sometimes three or four. They have quality, too, the transparent, brittle quality that stimulates the ear. Generally she was on pitch last

night, but there are two kinds of singers, those who must be sternly reproved when they get off pitch, and those whose transgressions are slight and whose other vocal assets are many. Mme. Sari belongs to the second class. Her agility, her tone quality, her ability to make an entertaining show out of a brilliant display number are prominent among her good points.

SUNDAY, NOVEMBER 18, 1928

THE SUNDAY SENTINEL AND MILWAUKEE TELEGRAM

## Mlle. Ada Sari's Voice Phenomenal, Critic Says

By C. PANNILL MEAD

Milwaukee certainly entertained a musical angel unaware last night, when Mlle. Ada Sari sang in the Auditorium.

Mlle. Sari, who is a Polish coloratura recently come to this country for a brief tour, was brought to Marion Andrews' attention only a little over a week ago, giving too short a time for much publicity, though the little lady is famous in Europe. What heralding there was stated that she was one of the finest of coloratura singers, but even so, those of us who found our way to the Auditorium last night little dreamed that we were to hear the most phenomenal singing that has come to town in several generations.

#### Soft Mellow Tone

That is something of a statement, but can not be too strongly emphasized, for it is a voice that soars away up to the F sharp and that without thinning to mere wisp of tone as is usually the case, and reaches down into soft mellow tones that carried through the entire hall. It is a warm voice too, and colored with rainbow tints. It has texture and depth, and is schooled to a fine point in perfection of pitch.

Moreover, Mlle. Sari's voice is not like a canary, but rather

kin to the mellow quality of the nightingale, capable of every inflection, of expressing every degree of feeling. It is attuned to songs such as Faure's lovely "Après un Reve," Dvorak's "Songs My Mother Taught Me," Rimsky-Korsakov's "Oriental Song," wailing in its weird intensity, and Farley's creepy chromatic "The Night Wind."

#### Coloratura Pleases Most

But exquisite as were all of these, it was the gorgeousness of the singer's coloratura that swept one off one's feet. In a good many years of concert-going coloratura prima donnas have blossomed and faded, and they have been great singers. Melba, Tetrazzini, Galli-Curci, Toti dal Monte, to mention just a few of the more recent divas, but Sari can do things with that silken voice of hers that none of them has ever been able to accomplish.

Her bravura is of such lightning quickness as to almost deceive the ear, and yet without a single blurred note. The staccato was to the highest note like a scintillant point of light become audible. Never once was there a shaded pitch, never a lost rhythm. One simply gasped at the uncanny perfect beauty of singing such as comes only once in generations.

## Philadelphia

(Continued from page 7)

Tschaikowsky's Fourth, through which the conductor led as though inspired.

## CIVIC OPERA COMPANY GIVES DIE WALKÜRE

That Die Walküre remains the favorite opera of The Ring was suggested to this observer by the size of the audience which despite the fact that it was the day after Christmas, attended the performance by the Philadelphia Civic Opera Company and enthusiastically applauded the marvelous fabric woven of the warp and woof of human emotions and unfolded by careful and understanding hands. Each of the principals were well cast and gave evidence of a musical and psychological insight into the meaning of their respective roles, while all were in excellent voice and the work of the orchestra, under the leadership of Alexander Smallens, was of a high order.

As is well known, there is in a Wagnerian role but small opportunity for the histrionic art. The gesture, so to speak, must be rather in the voice itself, which may in its use portray the meaning of the character and emotion desired with but little aid other than that supplied by the orchestra. This was well exemplified in the work of each artist, particularly in that of Florence Austral as Brunnhilde, Helen Stanley as Sieglinde, Paul Althouse as Siegmund, and George S. Baklanoff as Wotan.

Miss Austral, with a voice of great beauty and fine interpretative discernment, more than confirmed the favorable impression she made last season when she appeared with the company in the same role. Perhaps the highest point in the performance was, as it should be, in the last act when she with Baklanoff scored a great success. Both artists were superb, both musically and dramatically.

Mr. Baklanoff's first appearance here was a favorable one. He possesses a splendid voice, rich and full, which he used admirably with a musician's control, with clear intonation and enunciation, and with fine effecting of climaxes.

The remainder of the cast was, with one or two exceptions, the same as last season, with Paul Althouse so well adapted to the part, his scene with Sieglinde at the close of Act I and in the second act calling for much applause. Sigurd Nilssen and Marie Stone Langston in the lesser roles acquitted themselves extremely well.

The Valkyries were Olive Marshall, Helen Jepson, Florence Irons, Veronica Sweigart, Maybelle Marston, Marie Townsend, Helen Bentz, and Esther Binker—all young Philadelphia singers who from time to time have appeared in concert and opera and who on this occasion invited considerable attention as well as mention of the excellent manner in which they sang and carried through their several parts in acting and stage grouping.

## PHILADELPHIA GRAND OPERA COMPANY PRESENTS CARMEN

At its sixth performance of the season, the Philadelphia Grand Opera Company was scheduled to present Carmen with Eleanor Painter (in private life Mrs. Louis Graveure) in the title role, and Mr. Graveure as Don Jose. Great interest was thus aroused, and the performance, which took

place on December 27, was eagerly awaited. Therefore disappointment was rife when a leaflet enclosed in the program announced that on account of serious illness Mr. Graveure would be unable to appear. Ralph Errolle was secured in his stead.

It is to be hoped that it is only a pleasure deferred and that Philadelphia will be given the opportunity later to hear Mr. Graveure in opera. The disappointment was mitigated in degree by the very fine portrayal Eleanor Painter gave of the Carmen—vivid, thrilling, intensive and strong,—while her voice, partaking decidedly of the contralto quality, was vibrant with feeling and beauty in timbre, with both musical and dramatic effect. The power in tone was rather remarkable in one of such slender build as that of Miss Painter, whose svelteline form appeared always to great advantage and in costumes which were works of art. Her conception of the part, so well carried out, showed an exhaustive and unusually intelligent study of the role, and is said by some to be based upon the traditional interpretation as given by Galli-Marie (the creator of the role) though there was also distinct evidence of originality, and the stamp, too, of a strong personality in Miss Painter's Carmen.

Mr. Errolle's Don Jose was more than satisfactory. In a voice of beauty and power, well controlled, and in excellent French, he sang and acted splendidly. The entire cast was excellent. Patricia O'Connell, as Micaela, displayed a lovely voice, very well schooled. Charlotte Simons and Berta Levina were the two gypsy girls (Frasquita and Mercedes); Ivan Steschenko, always to be relied upon, was Zuniga; Allesandro Angellucci, Morales, and Dudley Marwick and Rodolfo Poli the two pirates. All the voices were good and blended well where ensemble singing was required. George F. Houston, as Escamillo, scored a success in the vigor with which he rendered the favorite aria, the Toreador Song.

The chorus work is improving, though there is still room for further results in that direction. They lack confidence; hence attacks could be clearer and fuller, though tonal quality and balance are good. Mr. Rodzinski conducted with his usual care and gave a beautiful reading of the score.

M. M. C.

## Paris

(Continued from page 8)

## NEWSPAPERS WORRY ABOUT CHOPIN'S BONES

The newspapers of Paris are much concerned about the attempt of some Polish musicians to have the remains of Chopin removed from the cemetery of Pere Lachaise and taken to Warsaw. No grave in the vast cemetery is so much sought by visitors as the tomb of Chopin. In Warsaw the visitors would necessarily be very much fewer. Correspondents point out that Chopin's father was French, that his name is French, that he lived and worked and died in Paris. One thing is certain, and that is, that the Polish half of Chopin is greater than all the other Polish composers put together. But, after all, the removal of the few remaining bones from the Paris cemetery will not disturb the soul of

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Janet Cooper with Little Theatre Opera  
Company

Janet Cooper appeared with the Little Theater Opera Company in The Bat, singing the role of the Prince. This opera ran for the week of December 17 at the Heckscher Theatre and was also heard at the Little Theatre in Brooklyn.

Miss Cooper's ability as an actress, as well her talent as an artist, were very evident in the difficult role which was assigned to her. She sang it with an intelligent enthusiasm which never failed to win applause from her audiences.

Miss Cooper will also be heard in another production by this company later on in the season.

## Helen Chase Plays for Peggy Wood

Helen Chase was the accompanist for Peggy Wood in a program for the Twelfth Night Club at the Hotel Astor in New York on January 6. Other engagements which she has fulfilled recently as accompanist are as follows: a radio program over the new Gimbel Station at the Hotel Lincoln for Richard Hale, well known concert artist, alternating on the hour with Irene Bordoni; December 19, at the reception for the mayor of Paterson, N. J., for several of Miss Chase's voice pupils appearing as members of the Eagle Grand Opera Company; Theater Assembly in the Hotel Astor ballroom, December 21, for Peggy Wood. One of Miss Chase's voice pupils, sent from The Angela Company, appeared on the same program as Miss Wood.

## Ida Haggerty-Snell's Pupils' Musicale

An interesting musicale attracted a large and enthusiastic audience to Mme. Haggerty-Snell's studio last month. This teacher is known for the beautiful tone-production of her pupils, both in piano and voice; she claims all good music is founded on pure tone, and this her pupils have. A long and varied program was given, which Gustave Bischoff accompanied. Loretto McElroy was the only solo pianist; her paper on Schubert was greatly enjoyed. Moment Musical (violin selection) was well played by Frank Just, pupil of Nicholas Karambalas.

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"She is intrinsically an artist of unusual gifts and individuality."—Olin Downes in *New York Times*.

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## An Interview With ALBERT SPALDING

ALBERT SPALDING returned to America on December 28 after a good many months in Europe and a MUSICAL COURIER interviewer found him in the throes of unpacking and getting his apartment in order, which occupation however did not interfere with a talk of interest. Mr. Spalding, as has already appeared from interviews and from some of his own occasional writings, is a man of views that are as definite and vigorous as they are original. He, to use the vernacular, knows what he thinks and has no hesitation in expressing his opinions. He has had unusual opportunities of seeing the world of music in perspective, being American born and yet having spent his life about equally in his native land and in Europe. Thus he has been able to look both at America and Europe from a distance and has perceived the virtues and vices of each, and their advantages and disadvantages in illuminating perspective.

During this most recent tour in Europe he played in the Scandinavian countries, also Germany, Hungary, Switzerland and Holland, giving a long series of concerts in various cities of each of these countries. He says that touring Europe has become a simpler matter than it was when he began to play, about eighteen years ago, thanks to the managerial arrangements which have recently been concluded by a well-known Holland concert agency. In the old days, and until quite recently, if any one wanted to make a tour of Europe it was necessary to enter into negotiations with separate managers in each country, and that not only required an immense amount of labor but it was always difficult to arrange the tours so that the concerts would follow each other at convenient intervals and in geographical relation. That is now all arranged for conveniently by a single manager, and Mr. Spalding says that a European tour has ceased to be the rather burdensome affair it was in the past and has become a profitable pleasure.

As to the getting of dates, especially in America, Mr. Spalding says that there has also been, in his observation, an extraordinarily wide change in that particular. The prejudice that used to obtain against the Anglo-Saxon artist has disappeared, or is, at least disappearing very rapidly. It is not a thing, he says, which one generally calls attention to, but the truth of the matter is that America a few years ago was decidedly uncouth in its tastes and judged artists largely by the sensation they had created in Europe. As the years have passed and artists have come and passed through America, the Americans themselves have become educated, and prejudice, which is always due to ignorance, has simply been dying a natural death and has mostly disappeared. At the same time, states Mr. Spalding, the intensive competition of today is something new, and it is only the artist of real attainment who can survive.

As to America, Mr. Spalding brings out the fact that it is rather interesting to note how history repeats itself. We think of Italy, he argues, as being an extraordinarily artistic country, and we picture to ourselves the Italian Renaissance as being the rise of Italian art. As a matter of fact, in the days immediately preceding the Italian Renaissance, Italy was just what America is today, a great commercial country, a country of tradespeople with connections all over the world, importing and exporting goods from other lands. Immense fortunes were made in Italy in those days just as they are being made today in America, and the natural result was the importation of art from Greece and other countries of the East—that is, to the east of Italy. This art fell on fertile soil, it is true, and soon Italian artists of all sorts sprang up who were the equal of, if not superior, to those who had been imported previously.

Whether or not, in the repetition of this history, the influx of European art and artists to America is falling on equally fertile soil no one today is in a position to say. But at all events, the fact that America is a great commercial country by no means precludes the possibility of its native artistic growth. If history continues to repeat itself there will be an American Renaissance and a growth of American native art similar to that which in Italy followed the importation of foreign art and foreign artists.

One of the things which has always rather puzzled those who would consider the growth of an American school of composition, is the fact that America is such a polyglot land. When that question was broached at the interview Mr. Spalding said that in the past every nation was a mixture of races. There is today no absolute racial purity anywhere, and the mixture of races was more evident in days gone by in European countries than it is today. Also it is perhaps not reasonable to expect a national idiom in America when the world is distinctly becoming international. With the rapidity of travel and the instantaneous communication by wire and wireless of today, there can scarcely be any question of the separation of nations of the old days. When a German boy took a trip to Italy a hundred years or so ago it was the event of a life time and it was only by slow degrees that the art of one country percolated into other countries. Today everybody travels more or less, and a trip to a foreign country is thought nothing of but is accepted in the natural course of things; and even if one does not become familiar with the art of other countries in this manner, that art is brought in with a speed that is rather bewildering, and everything that is worthwhile quickly becomes known to all the world. An idiom is now growing up which is and must be international, and this in spite of the fact that efforts are being made to create and maintain national idioms.

But there is a very distinct danger to any artist in tying himself to a convention of any sort. If, for instance, a composer sets himself to be nationalistic, if he determines that he will write music in a certain idiom, he is simply lessening his powers to that extent. Instead of giving his inspiration complete freedom of flight he holds it in check and endeavors consciously to force it into a mould, at least lessening the breadth of its emotional appeal with what cannot be other than a final loss.

Mr. Spalding feels that this applies to the artists of other nations as well as to the artists of America, and that progress is more probable if artistic production is accomplished with less thought and more mere inspiration. The American composer, insists Mr. Spalding, seems to be making one mistake, or at least one, in aiming at things too large; even

## Noted American Violinist Talks of European Tours, American Music, History, and Other Interesting Topics.

In these wealthy times it is not as easy to get a performance, for instance, of an opera or a symphony as it is a performance of compositions in smaller forms, smaller combinations of instruments and demanding fewer performers. If our composers would think of the practical side of the matter and write with an eye to convenient performance, our progress would probably be more rapid. Jazz, says Mr. Spalding, which so many people seem to think is a panacea for inspirational poverty, is not an end but a means, and what has already been said above about the limitations certain to be due to adherence to any convention applies to jazz as well as to nationalism or anything else. Mr. Spalding sees no reason why jazz should not be used for the expression of serious emotion, but in any case he certainly cannot believe that all music will be turned into jazz. Jazz is merely a portion, and a very small portion, of what must be a complete expression of Americanism.

Why force things? asks the violinist, in conclusion. Why not just patiently wait until the new idiom arrives? The more the artist strives to limit himself to certain issues, the less likely is he to do worthy work.

### Park Central Hotel a Musical Haven

The Park Central Hotel in this city has become a veritable haven for musical artists. Some of those resident there and others who make it their home when in New York, are Max Rosen and his wife, Nanette Guilford, Leopold Godowsky, Josef Hofmann, Frank Van der Stucken, Walter Elschner (of the German Grand Opera Company), Arthur Honegger and his wife, Andree Vourabourg, George

Blumenthal (manager of the German Grand Opera), Titta Ruffo, Margaret Shotwell, Richard Crooks, Jesus Maria Sanroma, Yvonne D'Arle, Rozsi Varady, Harry Kaufman, Gertrude Kappel. Some of the lay guests who have the good fortune to occupy rooms near those of the musical artists, are able to enjoy many a fine recital in comfort and without having to pay for tickets.

### Engagements for Walter Mills

Walter Mills was busy during the holiday season fulfilling several drawing-room engagements. On the evening of December 21 he sang with Inez Barbour at the residence of Mrs. Philip Giddens, December 23 at the residence of Mrs. Charles Guggenheimer, and on Christmas night for Mrs. Reginald De Koven. The week following New Years, the baritone fulfilled engagements as follows: January 3, soloist with the Chaminade Club of Providence; January 4, Boston, and 7, New Brunswick, N. J.

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# MUSIC IN THE SCHOOLS and COLLEGES

## A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

### THE INTRODUCTION AND DEVELOPMENT OF INSTRUMENTAL MUSIC

By Joseph Maddy

[This paper was read by Mr. Maddy at the M. T. N. A. meeting held in Cleveland, December 27-29, and undoubtedly will be of interest to MUSICAL COURIER readers.—The Editor.]

It is the general belief that instrumental music in the public schools of the country had its beginnings about ten or twelve years ago. Many music supervisors who have been rather closely associated with the development believe the first high school orchestra was organized at Richmond, Indiana, in 1897, by Will Earhart. Several years ago a music magazine made this statement and attributed it to me, with the result that I speedily learned of a number of older high school orchestras in widely separated localities, including Massachusetts, Ohio, and Mississippi. It was only last year, however, when rooming with Walter Aiken at Dallas, that I learned of a school orchestra that antedates by many years all of the others I have heard of. Walter Aiken played in a school orchestra at Middletown, Ohio, which his father conducted way back in 1869.

After smouldering along for almost half a century the school orchestra sprang into the limelight suddenly in 1916 when Oakland, Cal., set a new precedent by providing instruments through the Board of Education for youngsters to learn to play. Almost immediately practically every music supervisor began to fight for similar support, and by 1920 a great many school boards had met the demands.

It fell to my lot to become the first regular supervisor of instrumental music in the country, when this position was created for me at Rochester, N. Y., in 1918. Within a year George Eastman had provided a large number of instruments for the use of the school children, and orchestras and bands were springing up in Rochester and elsewhere as rapidly as teachers and instruments could be found. One great obstacle still remained in the way of the growth—school time rehearsals and school credit for music work.

Schools were glad to have orchestras and bands as extra-curriculum activities but few were willing to give music a place alongside academic subjects. Orchestra and band rehearsals were held after school hours and Saturday morning classes provided "feeders" for these organizations. The poor boy who had to sell papers or work in a factory was excluded from the band, orchestra, and instrumental class, while those who could afford private lessons and instruments were given these advantages at public expense.

Credit for breaking this practice belongs to Charles McCray of Parsons, Kans., who won over his superintendent and secured school time rehearsals and credit for his orchestra, in 1920. Mr. McCray brought his remarkable orchestra to play for the Music Supervisors' National Conference at St. Joseph, Mo., in April, 1921, arousing the admiration and envy of all who witnessed his demonstration. I was one of these latter and I did just what most of the others did,—went back home and demanded the same conditions. Many of us won, and instrumental music gained another great victory.

I suppose my experience was duplicated in a hundred cities, so I will relate my experience to show how the battle was won. My superintendent at Richmond, Ind., was friendly toward music and had sufficient confidence in me to let me try the experiment, though he assured me that students would not enroll for orchestra as a major subject when it meant leaving out a subject which was required for college entrance. He was partly right, for only twenty-eight of forty-five previous members of the high school orchestra enrolled for the new school time-credit course in orchestra.

The first week was very discouraging, but the nucleus of twenty-eight began to grow rapidly when the enthusiasm of these youngsters permeated the school. Within three weeks all of the old members were back in the fold and new ones were clamoring for admittance. The high school principal believed that I should admit all who applied, providing they would take up instruments that were needed in the orchestra. I was doubtful on this point, but was so overjoyed at the attitude that I accepted all applicants, scattering them through all of the sections of the orchestra.

My fears were unfounded, for every veteran in the orchestra took one or two recruits under his wing and worked with them day and night. In a remarkably short time all were playing their parts and the orchestra assumed symphonic proportions. In March, 1922, one year after hearing Mr. McCray's fine orchestra at St. Joseph, I took my orchestra of sixty-five players, built on his plan, to Nashville and played for the same body, the Music Supervisors' National Conference. Our program included the Rhenish overture and the slow movement from Tchaikowsky's Fifth Symphony. From that time on, high school orchestras everywhere tackled and played the literature of the symphony orchestra, the days of simplified arrangements and cheap imitations being past.

The high school orchestra, having become established and fortified, began to look for recruits from the junior high schools and lower grades, for an orchestra developed entirely among high school students could never reach as high a standard as one which was fed by younger orchestras. Grade school orchestras and instrumental classes sprang up over night all over the country, and many cities staged grade school orchestra contests to stimulate this activity.

The All-State High School Orchestra had its beginning in Indiana in 1922, when students from all of the high schools

of the state were invited to participate in a massed performance before the State Teachers' Association meeting at Indianapolis. A very simple program was played after one rehearsal, but the idea proved practical and Ohio followed suit the next year, and the all-state orchestra has become an annual event in twenty-four states since that time.

It fell to my lot to conduct the Indiana All-State High School Orchestra in its crucial year, 1924, when its popularity caused an over-abundance of players to enroll for the gathering. It was necessary to limit the players to 300, and I sent out a questionnaire to all applicants to ascertain their ability as the means of sorting out the best players for the orchestra. The returns showed a better quality of performers than I had anticipated, which encouraged me to undertake a more difficult program than had been attempted before. This procedure is followed by practically all of the all-state orchestras now, and their programs are generally of a high standard. Programs I have received from all-state orchestras this winter include: Egmont Overture (Beethoven), Schubert's Unfinished Symphony and Rosamunde Overture; Tchaikowsky's Andante Cantabile, from his Fifth Symphony; Rossini's Barber of Seville Overture; Sibelius' Finlandia; Bizet's L'Arlesienne Suite, Victor Herbert's American Fantasia, and similar numbers. The Michigan All-State Orchestra last April tackled two movements of Dvorak's New World Symphony and Grieg's A Minor Piano Concerto.

From the most simple beginners' orchestra material to the above standard represents a growth of but six years of the all-state orchestra. When you realize that the individual high school orchestras in each state base their standards on those of their all-state orchestras the value of such organizations is at once apparent. There are many other valuable contributions of the all-state orchestra to the development of the individual orchestras and their leaders. Since only the best players are chosen for the all-state groups every member of every school orchestra in the state is provided with an incentive toward harder work. Since only loyal members of local orchestras are eligible, the "slackers" are whipped into line, for they are all anxious to be selected for the all-state orchestra.

The all-state orchestras are usually directed by the best orchestral conductors in the schools of the state and the various sections of these orchestras are placed in charge of efficient teachers, while the leaders of all of the individual orchestras represented are in attendance at the rehearsals and concerts. Thus the leaders as well as the players are fixed with enthusiasm for better work, efficient methods are observed and taken home for adoption, and ideas are exchanged and discussions held between the visiting instructors.

Back in 1921 the first supervisors' orchestra was organized to play at the Music Supervisors' National Conference at St. Joseph, Mo., the players being recruited from the ranks of the supervisors. It was partially successful as an experiment, but supervisors are too busy to keep in practice and, though similar organizations were formed for the same conference in the years of 1922-23-24-25 and 26, the quality of performance did not greatly improve and this orchestra gave way to the National High School Orchestra after the 1926 session, when both the supervisors' orchestra and the National High School Orchestra took part in the convention program.

The National High School Orchestra was the outgrowth of the all-state orchestras. The idea was first suggested by Prof. Edgar B. Gordon of the University of Wisconsin, at the time president of the M. S. N. C., while he and I were driving from Detroit to Ann Arbor following a meeting of the local convention committee previous to the Detroit meeting of the M. S. N. C. By the time we had reached Ann Arbor a plan was formulated and he had appointed me chairman of a committee to attempt the organization of the first National High School Orchestra.

The story of the organization of this orchestra is too long to be told here. Suffice to say that the response was more than gratifying and the success of the undertaking far surpassed our wildest dreams. It opened the way for a development which is unique in the world; it set new standards for all school orchestras; it inspired every music supervisor to strive for higher ideals; and it provides a strong incentive to every musical youngster in America, for it is now an established institution, open to every high school player who can win a place by earnest work and loyalty to his own school orchestra—for none are eligible who are not faithful members of their local school orchestras.

In spite of this remarkable development there remained a great many school superintendents who still regarded music in all its forms as a frill to be tolerated but not encouraged. It remained for the National High School Orchestra to dispel this contention.

Fortunately the Department of Superintendence (the National Organization of School Superintendents) had for its president in 1927 a music lover in Dr. Randall J. Condon, of Cincinnati. Dr. Condon invited me to bring the National Orchestra to play for the Department of Superintendence Convention at Dallas and cooperated in every way to make the orchestra a powerful argument for more and better music in the schools. As a result of his efforts eleven programs were scheduled for various meetings during the con-

vention and programs by choral organizations preceded all of the other general meetings of the week, so that music was the major subject at the convention. Besides the huge orchestra of 268 players from thirty-nine states were smaller groups from the orchestra comprising a band of a multiple string quartet of twenty-eight, and a harp ensemble of eleven,—each giving one or more programs during the week. The music was of the highest calibre, including movements from Beethoven's Eroica and Tchaikowsky's Pathétique symphonies. As the result of this "musical crusade" the convention passed a resolution placing music on an equal basis with the other fundamental subjects in education,—the greatest victory for music in the history of the nation.

The National Orchestra played again for the supervisors in April of this year at Chicago, this time under the direction of Frederick Stock, Howard Hanson, and at rehearsal under Walter Damrosch. The program was broadcast through the National Broadcasting Company's chain and was heard in England. Everywhere it was pronounced one of the finest programs ever heard over the air. The program included the entire New World Symphony by Dvorak, Wagner's Rhenish Overture, Hanson's Nordic Symphony, second movement, Grieg's A minor piano concerto and Tchaikowsky's Valse des Fleurs from the Nutcracker Suite. The orchestra numbered 311 players, from thirty-six states.

The first talk of a National High School Orchestra Camp began at Dallas when the young musicians pleaded for a longer period of intensive training, such as they were receiving there. The enthusiasm was so great that I promised them I would do all in my power to bring about such a musical Elysium as an eight weeks' gathering of the orchestra would be. At the time I thought such a camp could be started the following summer (1927), but I became much wiser in the ensuing months of begging and pleading for support.

Anything is possible in this world if the desire is strong enough, and so with the camp. After eighteen months of punishment and disappointments, with only an occasional gleam of success, the camp opened at Interlochen, Mich., on a site of fifty acres donated for the purpose, with forty buildings built on borrowed money, with 115 students of whom nearly half were financed through my begging, with a faculty most of whom donated their services. Donations of money, music and equipment amounted to nearly \$40,000, in addition to the loan of 150 instruments and nearly \$20,000 in cash. But the Camp was established and is destined to become the greatest stimulus school music has ever had. The success of the first season was phenomenal, even though a deficit of \$40,000 remained at the close of the season.

I will not take time to tell you about this Camp, for the story is better told in the Year Book written by the students and entitled the "Overture 1928." Read it and you will understand why such a project cannot fail to succeed.

The development of the school band has been even more phenomenal than that of the orchestra. The growth has been much more rapid and the band has won a more solid support among school officials and communities than has the orchestra, for the band is more essentially a community asset which appeals to all classes of people. The development of the school band has been largely through the contests sponsored by the Music Supervisors' National Conference and the National Bureau for the Advancement of Music. The conduct of these contests is in the hands of the Committee on Instrumental Affairs of the M. S. N. C., of which the speaker is chairman) and C. M. Tremaine, director of the National Bureau, is secretary. This past year the committee cooperated in the conducting of thirty state band contests, the New England School Music contest and the National School Band contest. The bands competing in these contests numbered nearly 500. The national contest was a revelation of artistic playing, and splendid organization.

The school band has grown out of the "ballyhoo" stage and is now a fine musical organization with well balanced sections and finer instrumentation than any professional band dare attempt, for financial reasons. To hear Finlandia played by one of these splendid bands of 100 or more well trained players is a thrilling experience—and Finlandia was the set piece for all of the larger school bands last year.

There have been several all-state bands which have been very successful and stimulating, especially in Ohio and Iowa and a North Central Band at Springfield, Ill., in 1927. It is my belief, however, that all state organizations will eventually be limited to orchestras and choruses, while the band contests will continue to grow and provide stimulus for these organizations.

The reasons are economic ones. A band has comparatively little difficulty in raising money to participate in a contest, while an orchestra or a chorus finds it practically impossible, for the orchestra and chorus do not appeal to the general public as does a good band. The orchestra and chorus can usually raise the money to send one or two representatives to an all-state or national orchestra or chorus and these individuals bring back the inspiration to the organizations, though not as forcibly as if the entire organization participated, as is the case with the bands. For these reasons I feel that we should encourage all-state and national high school orchestras and choruses and discourage similar bands, while we should encourage band contests and not orchestra and chorus contests. By thus dividing the field I believe we can best develop a musical nation, a generation of people who play and sing, instead of a nation of passive listeners.

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#### Iowa State College Band

The Iowa State College Band, under the direction of Oscar Hatch Hawley, gave a concert in the State Gymnasium of Iowa State College recently. The program was as follows:



## MUSIC IN THE SCHOOLS AND COLLEGES

Semiramide Overture, Rossini; Valse Triste, Sibelius; flute solos, Nightingale Serenade, op. 447; Romance, op. 41; Reverie, by Popp, Georges-Brun, and Emilie Pessard respectively; First movement from the Symphony in F minor, Tchaikowsky; Saxophone Quintet (Parade of the Elephants, by Chenette; Remembrance, by Harry M. Pearl; Tong'n Sax, by E. C. Barroll; In the Woods, from Poetical Scenes, by Godard; selection from Maytime, by Romberg).

The officers of the Iowa State College Band are as follows: Oscar Hatch Hawley, conductor; chairman, Russell R. Price; drum major, Norman A. Morris; general manager, Paul W. Nelson; treasurer, Russell R. Price; student conductor, Norman A. Morris; librarian, Paul W. Nelson. The band is made up as follows: cornets 15, trombones 9, flutes and piccolos 5, baritone saxophones 2, baritone (brass) 5, French horn 1, melophones 5, basses 5, snare drums 3, tympani 1, E flat clarinet 1, alto saxophones 5, clarinets 25, soprano saxophone (oboe) 1, tenor saxophones 5, bass drum 1, making the total instrumentation for this college band eighty-eight pieces.

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### School Orchestra to Go to Europe in 1931

The following cablegram was received from Percy A. Scholes, distinguished British music critic, who visited the Music Supervisors' National Conference in Chicago and at whose call the organization meeting of the Anglo-American Music Education Conference was held in London last July: "British Committee Anglo-American Music Conference Switzerland next year suggests enormous attractions and educational advantage if you could bring your admirable high school orchestra. Probably visit first London, second International Education Conference, Geneva, third, Music Conference. British musicians promise heartiest welcome, realizing that in school orchestral work United States can make definite contributions to European education. On receiving general assent Committee will formulate detailed scheme. (Signed) Percy A. Scholes."

Almost simultaneously letters and telegrams endorsing the plan were received from Mabelle Glenn, president of the M. S. N. C.; the presidents of the North Central Southwestern and Eastern Conferences, Mr. Bowen of Tulsa, Mr. Gartlan of New York City; the members of the American Committee, consisting of Frances E. Clark, Franklin Dunham and Paul J. Weaver; Dr. Randall J. Condon, Superintendent of Schools, Cincinnati; Dr. P. P. Claxton, Superintendent of Schools, Tulsa, and Dr. Howard Hanson, Director of the Eastman School of Music, at Rochester, N. Y.

A meeting was hurriedly called in New York to discuss the possibilities of such an undertaking. This meeting was attended by Miss Glenn, Miss Bicking, Mrs. Clark, Mr. Weaver, Mr. Dunham, Mr. Gartlan, Mr. Tremaine and Mr. Maddy. After much discussion it was decided not to accept the invitation for 1929, but to make definite plans to take the National Orchestra abroad during the summer of 1931 to play for the Anglo-American Music Conference and to play a number of concerts in European capitals during their stay. It was deemed advisable to postpone the proposed European tour until the National Orchestra Camp has become thoroughly established and when dates can be arranged to permit a four weeks' period of preparation at the Camp before sailing, as this will enable the orchestra to give much better performances than otherwise.

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### A New Chart

APPLETON, WIS.—A music chart, which it is believed by expert musicians will prove of great value to professional players, has been invented by two students of the Lawrence College Conservatory of Music. Herbert Rehfeldt, Green Bay, and Merton Zahrt, of Appleton, students in the department of instrumental supervision under the direction of Prof. E. C. Moore, are the ones who have introduced the chart.

The Simplex Transposition Chart, as it will be called, enables the musician transposing from piano to instrumental music to locate immediately the proper key for each instrument.

According to Prof. Moore, music publishers are bargaining to purchase the invention.

### Questions Answered

This "Question and Answer" Department is for Supervisors of Music who have questions to be answered or specific problems to be solved. All questions will be turned over to a specialist for an answer, which will appear in this column as soon as possible after being received.—The Editor.

**Question:** Will you please tell me briefly the requirements for entering the profession of school music? I am a pianist and have done concert work both in this country and abroad. I have had training in all theoretical subjects and am thirty-six years old. Can you give me the name of a good school?—H. DE F.

**Answer:** Your question does not give enough data for a very definite reply. Specifically the requirements in many states are: first, graduation from a recognized four years' high school course, followed by at least three years' post high school professional training. This requirement varies according to the locality. The success of anyone entering this profession depends, as in many other fields, upon personality, natural aptitude, resourcefulness as a teacher and a love for youth. If you have organizing and administration ability added to your musical and academic training, so much the better. There are a dozen schools in the East from which you may secure a catalog. Any supervisor connected with a good school system can give you this information. It is not the policy of this Department to recommend any particular school excepting as such a school appears in the "news."

## National High School Orchestra and Band Notes

Samuel Insull, Chicago public utilities magnate, has agreed to underwrite \$1,000 a year for five years toward a fund of \$5,000 to be raised by school music enthusiasts for use in reducing the scholarship fee of the National High School Orchestra and Band Camp from \$300 to \$250. The fee covers board, lodging, tuition (including private lessons), use of instruments (for elementary classes), music and athletic equipment—in fact, everything save the student's laundry and other personal expenses.

The proposed trip of the National High School Orchestra to Europe next summer, to play before the Anglo-American Music Conference and the World Conference on Education, has, for financial reasons, definitely been postponed until, possibly, 1931. There was a feeling, too, that such a trip had best wait until the National High School Orchestra and Band Camp had become more thoroughly established and dates arranged to permit a four weeks' period of preparation at the Camp before sailing, as this would enable the orchestra to give much better performances than otherwise.

The fortunate youngsters who go to Interlochen next summer will have the use of one of the finest music libraries in the country. The music library of the Grand Rapids Symphony Orchestra was recently purchased on behalf of the National High School Orchestra and Band Camp by Joseph E. Maddy, its musical director.

Hanns Pick, head of the cello department of the University of Michigan School of Music, again will head the cello department of the National High School Orchestra and Band Camp next summer. A son of the former director of the Geneva (Switzerland) Conservatory of Music, he studied under and later became assistant to David Popper, one of the greatest teachers of cello. He came to America in 1925 as solo cellist of the Philadelphia Symphony Orchestra.

Paquale Montani will also return as head of the Camp's harp section. One of a family of seven noted musicians, Mr. Montani is one of the best known harp teachers in the Middle West. He has been associated with the Indiana College of Music and Fine Arts for many years, and prior to that was harpist with the Cincinnati Symphony Orchestra.

Considerable equipment is being added to the National High School Orchestra and Band Camp. Construction of more classrooms, boat houses, tennis courts, and addition to the Camp hospital, and a modern sewage disposal plant, is now in progress under the direction of Willis Pennington, business manager of the Camp and donor of the fifty acres of land valued at \$20,000 on which the Camp stands.

A busy man is Joseph E. Maddy, musical director of the National High School Orchestra and Band Camp at Interlochen, Michigan. He has not only his duties at the University of Michigan School of Music to attend to, but also many other tasks to look after in connection with the Camp and as chairman of the instrumental affairs committee of the Music Supervisors' National Conference.

On November 23, an all-Illinois orchestra, under the direction of Mr. Maddy, played before the Illinois High School Teachers' Association meeting at Urbana. A Camp scholarship was awarded to the most promising youngster in this organization. Mr. Maddy made a similar award to one member of the Ohio All-State Orchestra which assembled Christmas week at Columbus. He is also scheduled to conduct and make a like award for the All-Southern High School Orchestra, which will meet at Asheville, N. C., March 4-8, to play for the Southern Conference of Music Supervisors, and for the Southwestern High School Orchestra, which will meet in Wichita, Kans., April 2-6, to play before the Southwestern Conference of Music Supervisors. The All-Southern Orchestra will number 150 players, and the Southwestern, 200 players. There will be no meeting of the National High School Orchestra during the winter, as has been the custom during the past few years.

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## NEW TEACHING MATERIAL

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**Home Edition.**—Volume Two of the Music Education Series. Contains all the songs in Elementary Music and Two-Part Music with piano accompaniment. The technical simplicity commends them to the amateur pianist and their artistic treatment gives satisfaction to the professional musician. 416 pages.

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**Handbook, A Guide to the Progressive Studies of the Snare Drum,** by Carl E. Wagner. Fifty pages, illustrated.

(Oliver Ditson Co.)

**Project Lessons in Orchestration,** by Arthur E. Heacock, a new book in the Music Students' Library Series. The central idea of this work is to provide a series of interesting "lesson-problems" in orchestration, arranged in groups according to the subject in hand, with each group leading to its own logical "project" of the student's choice.

## Music Educators of Note

PAULINE A. MEYER

is the head of the music department in the State Normal School at Cortland, New York. This school sends out into the state every year about two hundred and fifty grade teachers, the great majority of whom are prepared to teach the music in their own grades. Miss Meyer has been in Cortland since 1925. Previous to that time she had wide experience as director of music in the State Normal School at New Britain, Connecticut, and as supervisor of music in towns and cities in Connecticut and Massachusetts. She is a graduate of the music course at State Normal School, Lowell, Mass., and the Institute of Music Pedagogy at Northampton, Mass., and she holds an A.B. degree in Public School Music from the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.



## General Notes

### Arizona

**Verde Valley.**—The operetta, Pickles, was given here recently by members of the high school glee clubs.

**Flagstaff.**—The Northern Arizona Music Contest will be held in Flagstaff on May 2, 3, and 4, in the auditorium of the Flagstaff Teachers' College, under whose auspices the contest is held. To select numbers for the different events a committee composed of Gladys Blackburn of Winslow, Dorothy Barber of Flagstaff, and George F. Backe of Prescott, met with R. B. Courtright of the Teachers' College on December 15. Music contests in the northern part of Arizona are in their infancy, this season's meet being the fourth annual contest held at Flagstaff. The committee kept constantly in mind the limitations of the talent who were to perform the various musical numbers and at the same time retain a high standard of musical worth, selections for band and for various instruments are yet to be decided upon by Mr. Grady, director of band at the Teachers' College.

### Ohio

**Columbus.**—Ernest G. Hesser, director of music in the Indianapolis schools, addressed the Music Section of the Ohio State Teachers' Association, December 28, at the Central High School here. Mr. Hesser is the chairman of vocal affairs of the Music Supervisors' National Conference, and spoke on Better Singing in the Public Schools.

### Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

**Supervisor of Music** in Virginia City desires young lady assistant to take charge of music in first six grades. Applicant should have not less than two years' successful experience. Must be good singer (soprano preferred) and pianist. Preference to college graduate teacher having degree. Salary \$2,800 to begin. Address Box 2, Courier.

**Teacher wanted** for September, 1929, to take charge of music in large junior high school. Must qualify as successful disciplinarian. Would be required to conduct Junior High School music activities in orchestra and glee clubs, both boys and girls. Please send full particulars regarding training and experience, also photograph. Box 28, Courier.

**Graduate** of four years' course in leading conservatory, public school music course, desires to change position for next September. Two years' experience solo pianist and singer (soprano) has been very successful, wishes now to advance. Can conduct choir and courses, teacher of voice. Box 29, Courier.

**Band and Orchestra** man with knowledge of grade music desires position as supervisor. Good organizer and conductor. Can take charge of music in large system. Correspondence invited. B. 14-21 Courier.

**Supervisor of Music** desires to locate in western city. Thirteen years' successful experience in East. Prominent in conference activities. Thirty-nine years of age and anxious to make change for legitimate reasons. Details will be given to responsible party. Highest references. F x29, Courier.

**Wanted:** For New York town, teacher to begin January 28, to teach music in the junior high school department, 350 students; a grade school with 800 pupils to supervise music in that school, grade 1 to 6. Salary scheduled \$1,700 with possible extra allowance of from \$100 to \$600 for extra courses and work. Initial salary will depend on experience, training, and ability. New school, large auditorium, and special music room. F L 26, Courier.



## La Argentina Again Fascinates Chicagoans

House Sold Out Weeks in Advance for Spanish Dancer's Return—Chicago Symphony Honors Theodore Thomas—Holst and Formichi in Recital—Other Notes

CHICAGO.—La Argentina's second appearance in Chicago, at the Studebaker Theater on December 30 was a repetition of the first—house sold out weeks in advance, unbounded enthusiasm after every number and La Argentina's brilliant performance as vividly fascinating and her castanets as remarkably employed. With a full program of new dances, she again captivated, and made one regret that this was her last appearance here this season.

### JEANNETTE DURNO PRESENTS PUPILS

Jeannette Durno presented a children's program at her studio on the afternoon of December 30, given by pupils of her associate teachers, Jean Milne, Olga Sandor and Dorothy Wright, assisted by Betty Kreutzberger, pupil of Miss Durno. Those taking part were Gola MacDonald, Doris Brooks, Carol Delfosse, Marion Price, Harold Lehner, Courtney Ann Reid, Dorothy Young, Jane Lehner, Helen Price, Elinor Reid, Marjorie Woods, Marie Nelson, Dorothy MacDonald, Grace Wilson, Kirk Luther, Rosemary Watson and Marie Willmore.

### GORDON CAMPBELL STUDIO

Evelyn Ewert, soprano, pupil of Gordon Campbell, was soloist at the dedicatory services (morning and evening) of Bethlehem Evangelical Church on December 16. On December 30, Miss Ewert sang at the anniversary of the Daughters of Bethlehem at the same church, and on January 3, she sang at the public installation of Perseverance Chapter of the Constellation Temple.

Mrs. Charles D. Sneller, pianist, pupil of Mr. Campbell recently played at a special Schubert concert of the Peoria Amateur Musical Club.

Lurena Smith, soprano, artist pupil of Gordon Campbell, gave a fine program at the beautiful home of Washington Porter on Lake Park Avenue, and was showered with applause and enthusiastic praise, both for her beautiful voice and her artistic singing. Miss Smith will sing for the Cercle Francaise on January 15, and soon thereafter will go on a Mediterranean cruise, returning two months later to continue her studies with Mr. Campbell.

### AMERICAN CONSERVATORY NOTES

On January 19 there will take place in Kimball Hall the piano finals in the contest for appearance in the mid-year concert on February 4, at Orchestra Hall. Contestants will be heard in the first movement of the Beethoven G major and the first movement and finale of the Saint-Saens Concertos and in the Strauss Burlesque.

Pauline Stephens, artist pupil, appeared in recital before the Woman's Club of Murphysboro, Ill., on December 28.

Wayne Spalding, artist pupil of Allen Spencer, is instructor in piano and theory at Greenville College, Greenville, Ill. Mr. Spalding was awarded the master of music degree in June, 1928.

Leona Hess, former pupil of Henriot Levy, is teaching piano at Kansas State Teachers College, Pittsburg, Kas.

David Hansard, violinist, and former pupil of the conservatory, is under engagement as director of the orchestra and teacher of violin in C. I. A. University, Denton, Tex.

### CHICAGO SYMPHONY HONORS THEODORE THOMAS

In commemoration of its founder, Theodore Thomas, the Chicago Symphony Orchestra under Frederick Stock, its conductor since the passing of Thomas, played the twenty-fourth concert to his memory, at Orchestra Hall on January 4 and 5. Two of the three compositions played at the first memorial concert in 1905, were included on this program—Beethoven's Eroica Symphony and Strauss' tone poem, Death and Transfiguration. On these programs Conductor Stock included works beloved by the former famed leader of the orchestra, and the balance of his program for this occasion was made up of the Beethoven Coriolanus Overture, and Les Eolides by Cesar Franck. Conductor Stock and his musicians surpassed any of their previous efforts at this concert and reached a new high mark at which to aim in the future. Each number was approached with reverence, played with authority and fine regard for the composers, with nobility and soul stirring excellence.

### GRACE HOLST AND CESARE FORMICHI IN RECITAL

Cesare Formichi, of the Chicago Civic Opera Company, and Grace Holst, who at one time could place after her

name "of the Chicago Grand Opera Company," gave a song recital at Orchestra Hall on January 4. Both singers scored a huge success at the hands of the most demonstrative audience encountered so far this season in the hall of classical music. They had built an interesting program and demonstrated beyond doubt that they are as fine recital-givers as they are operatic interpreters. Encores galore were demanded by the audience, and graciously granted by the recitalists.

JEANNETTE COX.

## Honegger Arrives in America

To Make Coast to Coast Tour—His Views on Jazz and Other Interesting Matter

Arthur Honegger arrived in New York on January 2 and immediately took a drive about the city, and viewed some of the buildings, parks, bridges and the streets, after which he returned to his hotel where he received press interviewers in the late afternoon.

To this one interviewer it was a surprise to see so boyish-looking a man, but it was in no way a surprise to find him such a thinker as he is, and so level-headed and intelligent in his opinions and unemotional in his expression of them. Under the management of Bogue-Laberge and Pro Musica he is to travel across the country, remaining in America for three months, conducting various symphony orchestras in productions of his own works and also giving recitals.

Everybody in America who is familiar with orchestra music knows Honegger and the direction of his inspirational urge. Therefore it will not be surprising to hear that he has just completed a work entitled Rugby, being his impression of football. He told this writer that he had played football ever since he was twelve years old, and that he found beauty in the movement of football players just as, in the past, beauty was found in a bacchanal or other concerted, ordered movement.

One understands Mr. Honegger's point of view better after seeing him. Although he looks a good deal like the composer of old, the stocky type of Beethoven and Schubert, he also has the appearance of the modern athlete and a certain vivacity that one rarely associates with the great masters of classic times, although in this matter one may be decidedly misled by the conceptions that have been handed down by romantic hero worshipers. Anyhow, Honegger is a young man who is obviously up-to-date, and there is nothing in any way strange or peculiar or "musicianly" about him, and that he should be interested in sports, locomotives, and such things, and should feel it right and proper to set them, or the emotions aroused by them, to music appears quite natural.

One could not interview Honegger, or any other modern, without asking his opinion of jazz and of the American influence in general, and many of the things that Honegger says are decidedly illuminating, and some of them new. One of his opinions, which, so far as this writer knows, is absolutely new, is that the melodic line that is used by American jazz composers is not only original but useful. It has been said over and over again that jazz was a matter of rhythm and arrangement and that its melodic line was banal, uninteresting and unoriginal. Mr. Honegger does not feel so. He says the use of the third on a level line and the plays made around alternating major and minor thirds are important assets to modern music and that he himself has made use of them.

So much for that. As to the orchestration of jazz, that, too, he finds important, and he believes that this orchestra color, and certain of the rhythmic devices, will live on after jazz has either ceased to exist or has been developed into a new form. He was asked whether he thought that jazz, or any of the elements of jazz, could possibly be used in the expression of such sentiments, for instance, as one finds in Tristan. His answer was that his own opera, Antigone, was quite as serious in dramatic thought as Tristan, and that, in one of the most impassioned parts of it, the melody is played by alternating saxophone and saw. He says that players on the saw are being developed abroad to a point

which makes the use of this instrument in the orchestra possible.

Another thing that Mr. Honegger points out is that all music up to the time of jazz was based upon a regular strong down-beat and weak up-beat, and that the displacement of these rhythmic values seems to him to be one of the most important advances in modern music and had come chiefly through the influence of jazz. The contraction of the rhythms—as he terms it—is extremely valuable as an asset to modern thought because modern thought itself is becoming more and more definite, positive, short—in other words, contracted.

Mr. Honegger was asked whether European-born musicians could either write or play jazz. He said that in his opinion they certainly could not; that one of the things which rendered it impossible for the European musician to play jazz was the fact that he was still under the influence of authority and retained the fixed opinion that whatever was written must be played, whereas, as a matter of fact, jazz demands just the opposite treatment and the players must have the instinct to use their own judgment as to interpretation. Europe, of course, has heard American jazz orchestras of the best, and the comparison is not favorable to orchestras of European-born musicians, even though they be highly cultured musicians. Also Mr. Honegger finds that the technic possessed by the average American jazz orchestra player is apparently far superior to anything that one finds in Europe in this particular line, the jazz technic differing in many particulars from the technic demanded by ordinary symphonic music. European composers, as everyone knows, have striven to write ragtime and jazz, but although they have all the tricks of the trade, one discovers that they lack the innermost sentiment of the genuine American article. They are always a few steps behind America, where the advance is so rapid that, by the time Europe has grasped one item of it, that item has become old stuff and has been replaced by something new.

It is rare that a musician speaks with such complete grasp of his subject and with such dispassionate reasonableness as does Mr. Honegger about his own profession. He seems to have perceived matters with clear and unbiased vision, and is consequently interesting. His success in America should be great.

### Christmas Carols Sung in Grand Central

An interesting feature of Christmas Eve in New York this season was the singing of Christmas carols in Grand Central station. This affair was managed and directed by Mary Lee Read, pupil of T. Carl Whitmer of Pittsburgh, with the cooperation of the following organizations and individuals: National Music Bureau, C. M. Tremaine, director, and Harold Milligan, executive manager; New York Music Week Association, Isabel Lowden, director; Mrs. Malcolm Hay, and Mrs. Harold Milligan of the Federation of New York Women's Clubs; Charles A. Laurias of the Aeolian Company; Miles Bronson, terminal manager of the Grand Central Railroad (who also sang in the chorus); Franklin Dunham; Paul Berthout; St. Luke's Chapel Boy Choir, conducted by Wm. Pollak; Church of All Nations Children's Choir, conducted by Stephen Rothwell and the Calvary Baptist Choir, as well as Lillian Donery, Thelma Votipa, Margaret Stevenson, Genevieve Shrader, Edison Rice, Bert Johnson, Mark Daniels, John Moncrieff, and A. Fullerton, singers, and Edward Rudiger, trumpeter.

### Stephens Holds Christmas Session for Teachers

The Christmas Session for Teachers, which Percy Rector Stephens holds each year at his studio in New York, has become well known throughout the country. This year the session was held daily from December 27 to January 5. It was, as usual, well attended and proved very interesting. In addition to the classes, the program also included a lecture recital on Schumann-Brahms, by Reinald Werrenrath; a group of French and English songs, by Jeannette Vreeland; a lecture recital on Lieder von Hugo Wolf, by George Fergusson; a lecture on the subject, Singing in English, by Francis Rogers, and a final recital by Paul Althouse.

### Callaway-John to Sing Puccini Operas

Word comes from Italy to the effect that Jencie Callaway-John, American soprano, is to sing Tosca and Boheme shortly in many of the larger cities. Mme. John went to Munich for the holidays to enjoy some of the excellent music there.

### Abram Schonberger for Chicago

Abram Schonberger, violinist of Memphis, Tenn., will give a Chicago recital on January 16.

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## Artists Everywhere

**Louise Arnoux**, during her recent tour sang in Chicago, Indianapolis, Boise, Portland, Seattle and Kamloops. In February Miss Arnoux is booked for a series of lecture-recitals on Folk Song with the Alliance Française in Montreal, Ottawa and Quebec, and will fill other engagements in Eastern Canada.

**Clarice Balas**, pianist of Cleveland, played the Fountain of Acqua Paola by Griffes and the Tragic Sonata by MacDowell at the recent convention of the Music Teachers' National Association held in that city, and received from all those present hearty commendation for her eloquent playing and beautiful interpretations.

**Tullik Bell-Ranske**, daughter of the founder of The Art Forum, favored the recent gathering at headquarters with several soprano solos, including My Curly Headed Baby (Clutsam) and Dainty Little Love (Newcome), both sung with artistry and receiving prolonged applause.

**George Brandt**, tenor, appeared at the Chaminade Club of Yonkers on President's Day, December 4. The New York Opera Ensemble presented Gounod's Faust before a capacity audience with George Brandt singing the role of Faust, and winning much acclaim. After his appearance the Yonkers Herald stated: "George Brandt, the Faust of yesterday, whether as Dr. Faust, the philosopher, or as Faust, the cavalier, was a gratification to his audience, his tenor voice, his acting and his picturesqueness as the cavalier, his joy in his love or his grief in his remorse, were all but a part of his wonderful portrayal of a character well known to lovers of the opera."

**Julia Sargeant Chase**, founder and president of the new Music-Drama-Dance Club, provided a splendid program for the second afternoon musicale, Waldorf-Astoria Hotel, with the following artists participating: Raychel Emerson, soprano; Harry Urbont, violinist; George Tucci, pianist, and Louis Clayton Woodruff, accompanist. Mr. Woodruff began the program by playing Mana-Zucca's Valse Brillante. Miss Emerson sang Russian songs with success, and violinist Urbont pleased in his modern pieces. The usual large audience characteristic of this club of "Happy Hearts," attended and applauded, the guests of honor being Mesdames Florence Foster Jenkins, Edyth Totten, John Kurrus, Timothy M. O'Connor and Edgar Cecil Melledge.

**Blanche Da Costa** gave her annual song recital recently in Denver, Col., before a capacity audience and was well received by audience and press. Miss Da Costa was assisted at this appearance by Henry Ginsburg, violinist, and Florence Denny Morrison and Sue Prosser, accompanists.

**Alice Denhardt** gave her second pupils' recital at her residence studio in Passaic on December 18, the following taking part: Helen Novick, Dorothy Kamentzky, Viola Kron, Virginia Meyers, Constance Simpson, Nancy Zepieri, Dorothy Baker, Olive Baker, and LeRoy Stevens, who played works of various degrees of difficulty in creditable manner. Miss Denhardt played by request Liszt's Love Dream, and Ella Greenstein was heard in two violin solos.

**Eugenio di Pirani** gave a studio musicale last month, the following piano pupils appearing: Margaret MacPartlin, Lynette Gottlieb, Vincenzo Ferri, Irvin Tuck and Charles Lauria. His recent letter to the Brooklyn Eagle, on Bernadotte and Beethoven, calling attention to events of 1798, in connection with Kreutzer, Beethoven and the then General Bonaparte, was most enlightening and interesting.

**Clarence Dickinson**, Mus. Doc., gave a Candle Light Service, Union Theological Seminary, December 20. Oratorios will be presented there on Sunday evenings; The Messiah was sung December 16, Nevada Van der Veer and Alexander Kisselburgh being two of the soloists. December 23, traditional Christmas Carols of different countries were sung at the Brick Church, with accompaniment of violin, cello and harp; soloists were Corleen Wells, Rose Bryant, Charles Stratton, Alexander Kisselburgh. Clarence Dickinson is organist and director.

**Amy Ellerman**, contralto, was soloist at the recent performance of the Oratorio Society of Flushing, Herbert

Stavely Sammond, conductor, and was heartily praised by both audience and press for her singing in Saint-Saëns Christmas Oratorio. Such phrases as "Most pleasing, resonant voice," "Especially noteworthy of mention," "Very delightful, beautiful, rich quality," were printed in the Evening Journal. The Lawrence News, following her singing (a re-engagement), said: "She has a voice of great power and range . . . is an artist of the first calibre . . . has deep richness and warmth, marked finish, style and interpretation." The Asbury Park Evening Press, reviewing her singing with the Apollo Club, stated: "She was given a deservedly enthusiastic reception . . . has a rich, flexible voice of admirable range."

**Georges Enesco** will open his fifth American tour with an appearance in New York under the auspices of the Schola Cantorum. The violinist also is booked for a recital at Smith College, Northampton, Mass., and for several appearances with orchestra, including the Detroit, Cleveland and St. Louis symphonic organizations.

**Lynnwood Farnam** played the Nunc dimittis Chorale Prelude, and the prelude and fugue in D major, at the pair of Bach concerts given by the Society of the Friends of Music, Town Hall, New York, in November, and the New York Journal commented: "There was something of the exhilaration of novelty in the fact that Lynnwood Farnam began the miniature Bach festival with two organ numbers. . . . His subtle and sensitive registration, his confident authority as to the import of the music, and his prodigious fleetness of hand and foot—these in their various uses surrounded the prelude with an atmosphere of tremulous ecstasy, and kindled the merry fugue to a blaze of brilliance."

**Edward B. Fleck** recently presented his artist pupil, Anna Goldfinger, in recital in the auditorium of the Y.W.C.A. at Denver, Colo. Miss Goldfinger is a teacher at the Fleck Piano School and also in the Brower School of Music.

The Grand Opera Society of New York, Zilpha May Barnes (Wood), director, and invited guests and friends enjoyed an entertaining evening recently, the second of the Sunday evenings at home, when Schubert music was featured. Augustus Post delivered a fifteen-minute talk on the life of Schubert. Lieder were sung by Eleanor Dolan, soprano, of the Grand Opera Society, and she aroused much enthusiasm; her clarity of diction, resonant and warm voice, proved commendable. Thomas Whelehan, tenor, was also praised for his offering of Schubert Lieder. Mrs. Barnes Wood related several interesting anecdotes from the life of Schubert. Henry Gaines Hawn, an exponent of English and elocution, spoke on American Culture and delivered three short poems. The society was honored by the presence of Etta Hamilton Morris, president of the State Federation of Music Clubs. The next evening affair will be January 27.

**Louise L. Hood**, violinist, who studied under Joachim and other European masters, and subsequently had a fine career as teacher in Newark and elsewhere, is now a resident of East Orange, N. J.

**Ernest Hutcheson** is scheduled to give a recital in Chicago on March 3. The following day he will play at Eureka College, his second appearance there in two years.

**Harry Kaufman**, pianist, will be the assisting artist with the Curtis Quartet at its concerts in Casimir Hall, Philadelphia, January 14; Jordan Hall, Boston, January 16; Congressional Hall, Washington, January 20; Academy of Music Foyer, Philadelphia, January 23, and Town Hall, New York, January 28. At each of these concerts Mr. Kaufman will play the Brahms Quintet.

**Harriet S. Keator** invited the entire executive committee of the National Association of Organists to dinner in The Marcy, last month, this feast of good things following the regular monthly meeting of the Convention Committee. Dr. Langlois, of Canada, was honor guest.

### Witmark Publications to Be Sung at Jess Recital

Grace Wood Jess, at her recital at the Little Theater on January 13, will sing a group of negro spirituals under the head of Songs of Our Southland, featuring especially three of David Guion's compositions published by Witmark: Howdy do Miss Springtime, Some of These Days, and Little David.

### Myrna Sharlow Singing Opera in the South

Myrna Sharlow left New York on Saturday to appear with the San Carlo Opera Company, as guest artist, on its



MYRNA SHARLOW'S

conception of Leonora in the first act of *Il Trovatore*, which she will sing on tour with the San Carlo Opera Company.

three weeks' southern tour. She will appear with the company in Macon, Ga., Greensboro, N. C., and Richmond, Va., singing Leonora in *Il Trovatore*, Marguerite in Faust, Aida, and Giulietta in the Tales of Hoffmann.

### New York Concerts

(Continued from page 22)

fingers, the elan and verve which he put into the Saint-Saëns work; the difficult double stops and harmonics accomplished in the Paganini number; but where the boy is truly marvelous is in the sweet singing themes, in which one has a full opportunity to hear the mellowness of his tone.

One can overlook the slight imperfections of pitch which occurred in the Brahms sonata; they were unimportant in comparison with the depth of understanding of the difficult composer; for after all, genius or no genius, Brahms is always a task. In his native music, such as the Bloch numbers, little Yehudi is completely at home; the racial call he easily understands although he never sentimentalizes.

### Musical Art Quartet

At the John Golden Theater on January 6 the Musical Art Quartet gave another of its series of subscription concerts, with a program which included a Haydn quartet in G major and Smetana's E minor quartet, Aus Meinem Leben. The Musical Art Quartet consists of Sascha Jacobson, first violin; Paul Bernard, second violin; Louis Kaufman, viola; and Marie Romat-Rosanoff, cello, and the organization derives its name from the Institute of Musical Art with which these players are associated. The quartet obviously rehearses frequently and well, and the individual musicianship of each of the four players shows itself in the ensemble, which is unusually effective. The two pieces given on this occasion differ so greatly in style that it may be considered rather a test to perform one of them immediately after another, and the quartet showed its ability to give the Haydn the lightness of the classic style and the Smetana the force and originality that is demanded by this work, which is decidedly original, though hardly a masterpiece of great genius. It is, however, a work that is better than the neglect of it would indicate and it is a pity that this and other of Smetana's compositions are not more frequently heard. The players were vigorously applauded by the audience which had gathered to hear their offerings, and which obviously appreciated the perfection of ensemble which they displayed and the polish and sincerity of their interpretations.

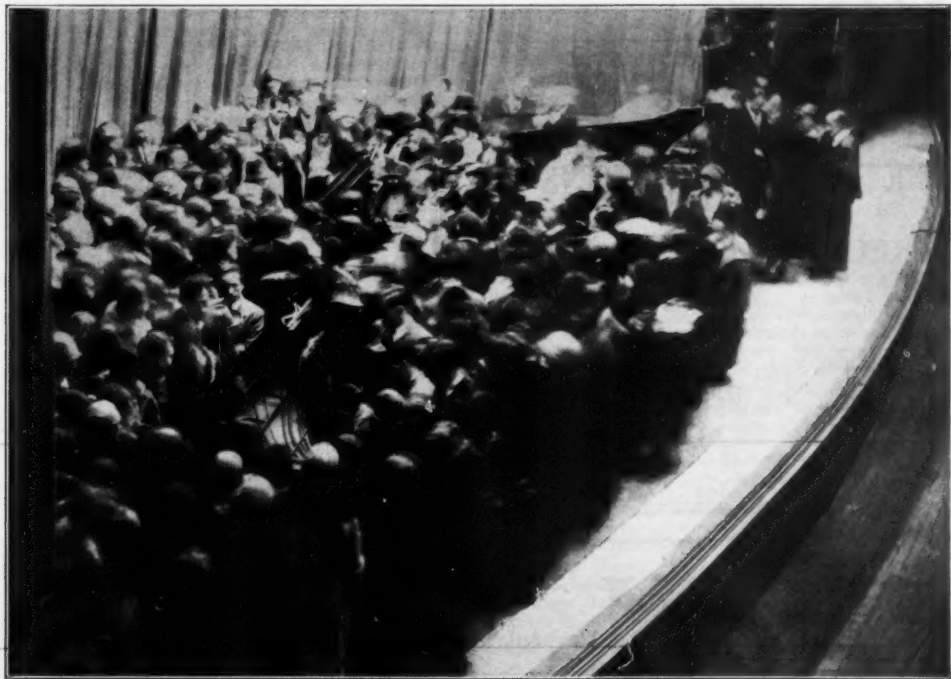
### American Matthay Association's Conference

On December 27, 28, and 29, the fourth annual conference of the American Matthay Association was held at Wellesley College, Mass.

The chief event of the first day was a recital by Frederic Tillson pianist, and Ary Duffer, violinist, the program including Sonatas for piano and violin by Brahms and Faure. On the second day papers were read by Bruce Simonds of Yale University and Hamilton C. Macdougall of Wellesley; the subjects were "The Problem of Making a Program," and "The Minimum in Good Piano Playing," respectively. A \$1,000 scholarship contest was won by Mrs. Irene Greenleaf, a pupil of Helen Diedrichs. In the evening Albion Metcalf gave a piano recital. On the morning of the last day a business meeting was held, and Dr. Leroy B. Campbell of Warren, Pa., read a paper on "By-products of Piano Study via Matthay's Principles." The valuable and enlightening papers read at the conference can be obtained from the secretary, Albion Metcalf, 36 Highland Street, Reading, Mass.

### The Hadleys in Washington

Henry Hadley and his wife, Inez Barbour, were presented at an informal musicale at the Washington Club in Washington, D. C., on the morning of January 7. Mr. Hadley played a group from his Ballet of the Flowers, in which he was assisted by Miss Barbour, soprano, and Lamar Stringfield, flutist. The Misses Sutro received the guests with Mr. Hadley, and Washington debutantes acted as ushers.



ON THE STAGE AFTER THE RECENT MANUEL AND WILLIAMSON CONCERT IN ST. LOUIS



## Music Notes From Coast to Coast

**Cleveland, O.** The Bach B Minor Mass was sung at Masonic Hall by the Cleveland Lutheran Chorus, which has given the city some of its most excellent church music in seasons past. Singing under the leadership of F. W. Strieter, with Else Harthan Arendt as soloist, the chorus did some of its finest work. Donna M. Goodbread at the piano and Albert Riemenschneider at the organ contributed excellent support to the singers.

The Cleveland Trio (composed of Beryl Rubinstein, piano; Andre de Ribapierre, violin; and Victor de Gomez, cello) gave the third concert in the season's series under the auspices of the Chamber Music Society, in the ballroom of Wade Park Manor. Mozart's Trio in B flat major, Rameau's suite comprising La Livri, Le Vezinet, La Timide, and Tambourin, and the Brahms B major trio made up the interesting program.

Fernando Germani, twenty-one-year-old Italian organist, played a recital at the Museum of Art, astounding his hearers with his virtuosity and the mature quality of his playing. His program was made up of the Vivaldi-Bach concerto in D minor, and short pieces by Bossi, Bach, Torres, Manari and a composition of his own, entitled Gigue.

The manuscript section of the Fortnightly Musical Club presented a program of local composers' music at the Cleveland Music School Settlement. Those represented on the program were Emma Kneeland Mayhew, Marcel Vigneras, Carr Liggett, Ward Lewis, Clarence B. Metcalf, Ben Burt, Parker Bailey, and Homer B. Hatch. Those who presented their works were Christine Ross Michel, Suzanne Dreger, Edna Stringfellow, Mrs. Robert Kelley, Mrs. H. B. Burdick and Cassius Chapel.

Paul and Dora Flood, baritone and pianist, gave one of their charming programs, assisted by Howard Burroughs, tenor, at the Woman's Club.

**Crete, Neb.** The Doane String Quartet, in its fourth year, assisted by Arthur Byler, pianist of the faculty of Doane College, gave a concert in the College Chapel. The Mozart string quartet in E flat (K. No. 428) and the Schumann quintet in E flat, op. 44, made up the program. C. Burdette Wolfe, instructor in violin, is director and first violinist of the quartet; Muriel E. Thomas, second violin; Betty Jean Hollstien, viola; Helen Jean Baldwin, cello. Doane College has maintained a student string quartet for the past four years that is making history among college music organizations of that type.

**Denver, Col.** In a recent issue of the MUSICAL COURIER a statement was made in the Coast to Coast department that Franklin Hornady, tenor, was a pupil of Florence Lamont Hinman and that he won the district Atwater Kent contest. This statement was incorrect. Mr.

Hornady is and has always been a pupil of J. C. Wilcox of the Denver College of Music and Mr. Hornady did not win the district contest but the state contest.

**Johnstown, Pa.** Eighty-four singers took part in the ninth regular concert by the Choir Ensemble Society of the West End when this organization sang at Calvary Methodist-Episcopal Church in Franz Schubert's Song of Miriam and Foster's Seed Time and Harvest. E. A. Fuhrmann is the director of this choir and has been one of the most active patrons of music in Johnstown.

**Los Angeles, Cal.** Hans Kindler, cellist, and E. Robert Schmitz, pianist, gave a joint recital at the Philharmonic Auditorium, on the regular Behymer Tuesday night course. Two artists of entirely different musical temperaments they provided a program exceedingly interesting and pleasing. Kindler opened the program with a Sonata by Valentini, old Italian, which he played with a rich sympathetic tone that won his audience immediately. Schmitz, who is a favorite here, followed with Burlesca by Scarlatti and Bach's Prelude and Fugue in F sharp major and Prelude and Fugue in A minor. His choice of compositions was a surprise, as, though identified with the ultra modernist movement, he presented almost entirely the old classical form. His second number was Chopin's Sonata in B minor, in which he did not follow tradition. Both artists also played several encores. Nino Herschel accompanied Kindler in a more than satisfactory manner.

The L. E. Behymer Thursday artist course brought the popular and successful opera star, Elsa Alsen. She drew a large audience to the Philharmonic Auditorium. Claire Melonino accompanied her on the piano. In honor of the Schubert Centennial she sang first a Schubert group. All her numbers were sung with consummate art, especially those of dramatic character. Her dramatic genius coupled with her personal charm made the De Falla Seguidilla an inspiring thing. She was generous with encores closing with the Valkyrie song which sent the audience out fairly gasping. Melonino who last season was official pianist with the Philharmonic was a fine accompanist.

The Shrine Auditorium was necessary when L. E. Behymer presented the eleven-year-old violin virtuoso, Menuhin. To a sold out house he played a man sized program with full maturity and an amazing technic. His bowing was noticeably marvelous. He opened with Vivaldi's concerto in G minor arranged by Sam Franko and dedicated to the youthful prodigy. Brahms' sonata in D minor followed, then the Saint-Saens concerto in B minor, closing with Bloch's Nigun (from Baal Shem), Chant d'Espagne by Samazeuilh and Paganini's I Palpiti. As he drew his bow over the last note the house rose to him with a roar such as one hears at a football game and the audience surged down to the front and draped itself all around the stage.

Florence Cole-Talbert, soprano, assisted by Guy Bevier Williams, pianist, gave a program at the Beaux Arts Auditorium, which, notwithstanding the torrents of rain, drew a large and representative audience of musicians interested in the work of both artists.

Modest Altschuler has organized a Symphony Society composed of prominent musicians of the city.

The Orpheus Club, under Hugo Kirchhofer, gave one of its gay and rollicking programs at the Philharmonic Auditorium before a large and enthusiastic audience despite the heavy rain.

Winifred Hooke, pianist, gave a piano recital recently at the Beaux Arts Auditorium.

**St. Louis, Mo.** The Musical Research Club held its regular meeting on November 20, when a special Schubert program was given at the Town Club Auditorium, in the form of a piano-lecture recital by Vera Schlueter, pianist, member of the club, who gave two piano groups, illustrating each number with a short talk. Miss Schlueter's numbers were highly appreciated and enjoyed by the large audience. She was assisted by Mme. Nativia Mandeville-Pigorsh, soprano of New York, who was introduced by her sister, Mrs. J. L. Bowling, president of the Musical Research Club. Mme. Pigorsh sang a group of Schubert songs, including the

Ave Maria with cello obligato played by a talented young member of the Club, Margaret Heid. Mme. Pigorsh's songs were very enthusiastically received and she responded with Les Filles de Cadix as an encore. The meeting was pronounced one of the most successful the Club has ever had, the attendance being close to one hundred.

**San Francisco, Cal.** Prior to his first concert tour of the United States to be followed by a trip abroad, Yehudi Menuhin gave his annual recital in the Exposition Auditorium under the management of Selby C. Oppenheimer. At exactly eight-fifteen the huge auditorium was filled almost to the limit. Shortly after the door leading on to the stage opened and the little virtuoso walked out with his three-quarter violin held tightly under his arm, and—well the tremendous applause bespoke a royal welcome and the love in which he is held by San Francisco's musical public.

Everything that Elsa Alsen does bristles with intelligence. This she once more proved at her song recital in Dreamland Auditorium. First of all her program was a model one. One has the feeling that everything Mme. Alsen sings is performed with the utmost devotion to her art; she gives her best to the interpretation of each number and her best is something unusually fine. Endowed with a richly colored voice of extraordinary range and dramatic power, Mme. Alsen sang a group of Schubert with superb knowledge of style and vocal effect and the English and French with no less competence. In short, of Elsa Alsen it may be said that she scales the heights and plumbs the depths of emotional expression through music. Not without reason did her audience—a very large one—clamor for encore after encore. Mme. Alsen's recital was part of the Selby C. Oppenheimer subscription series.

Everyone loves a contralto, especially if she be our own Fernanda Doria, better known in this vicinity as Fernanda Pratt. Five years ago, Miss Doria, then a charming and gifted singer, left San Francisco to go abroad for further study and operatic experience. At Alice Seckels' most recent Matinee Musicale, Miss Doria returned to us a fully matured singer with emotional and intellectual powers that stamp her singing as the work of a genuine and distinguished artist. The audience, which was large and contained many representative figures in San Francisco social and musical life, demonstrated its approval of a most interesting singer, an artist in the old meaning of the term. Miss Doria was excellently supported at the piano by that fine artist and musician, Benjamin S. Moore.

Members of the Pacific Musical Society and their guests enjoyed a delightful musical-tea in the ballroom of the Fairmont Hotel. The guest of honor was to have been Alice Gentle, but, unfortunately, a severe attack of the influenza prevented the popular mezzo-soprano from appearing. To replace Miss Gentle, Grace Campbell, president of the Pacific Musical Society, secured the services of Emma Mirovitch, a contralto of distinction, who, in a group of Russian songs, gave unusual satisfaction to the large and discriminating audience. Also on the program was Yanesse Olson, a clever young violinist, who was accompanied by her teacher, Louis Persinger, and Raymond White, pianist.

Operatic arias, German lieder, Negro spirituals and songs by contemporary composers were included in the lovely program provided by Orchid LaVerne-Porter at her recital in Scottish Rite Hall, under the direction of the Wolfsohn Musical Bureau of New York, Inc. Endowed with a sweet soprano voice, Miss LaVerne-Porter created quite a sensation with her group of spirituals which were sung with genuine sentiment and understanding. She was ably accompanied by Margaretha Van Loben-Sels who was also heard in a group of solos.

Owing to the unqualified success of Dino Borgioli in his first concert, Frank W. Healy presented the Italian tenor in another attractive program in Scottish Rite Hall. He was assisted again by Vivian Baxter, soprano, Benjamin S. Moore, accompanist, and Frank Rossi, flutist. Because of another important concert taking place on the same night, the writer was unable to hear Mr. Borgioli upon this occasion. However, from reports received, this recital was equally as successful from every standpoint as the previous one.

The San Francisco Conservatory of Music, Ernest Bloch, director, and Ada Clement and Lillian Hodghead, associate directors, presented its artist students in a well arranged and excellently presented program in Sorosis Hall.

The first recital of the season by the Giulio Minetti School of Violin and Ensemble attracted a large attendance of representative musicians. The program included the Venetian Serenade (Luzzatti) and Scherzo (Mendelssohn), played by the Minetti Symphony Orchestra, also several solo groups by Minetti's clever and talented pupils. Mr. Minetti has long been recognized as one of California's foremost artists and pedagogues. Therefore any concert presented under his direction is bound to attract the most fastidious music lovers.

Adelaide Harlan, coloratura soprano, assisted at the piano by Elizabeth Alexander, gave her annual recital in Scottish Rite Hall under the management of the Wolfsohn Musical Bureau of New York, Inc. Mrs. Harlan revealed a voice of pleasant quality and generous range as well as poetic insight. She was vigorously applauded and recalled.

Mrs. Julian Alco was hostess at a delightful tea, at the Fairmont Hotel, complimenting Fernanda Doria, mezzo soprano, who has recently returned from abroad. Miss Doria expects to remain in San Francisco until after the holidays when she will return East.

### Eighth Pinnera January Date Signed

On January 17, Gina Pinnera, will sing in Notre Dame (South Bend), Ind., thus making the eighth January engagement for the soprano to be announced to date. This artist is breaking many records and precedents for a first season's country-wide concert tour, especially in as far as bookings are concerned. Likewise the artist will be just as busy during the remainder of the season.

RICHARD HAGEMAN

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IN EUROPE



## Der Rosenkavalier and Norma

Revived by Chicago Civic Opera

Strauss Work Heartily Welcomed After Year's Absence—Bellini Opera Brings Raisa Back to the Company in Title Role—Sapho, Despite Garden's Fine Acting, Fails to Arouse Enthusiasm—Repetitions Please Large Audiences

## TALES OF HOFFMAN, DECEMBER 26

One of the most colorful works both from a musical and scenic standpoint that has been given this season, Offenbach's Tales of Hoffman, had another presentation on Wednesday night. Rene Maison again took the role of Hoffman, while Marion Claire and Helen Freund portrayed the three loves of the poet. Vanni-Marcoux again sang the four roles of the arch plotter against Hoffman. Henry Weber was at the conductor's desk.

## DER ROSENKAVALIER, DECEMBER 27

The return of Strauss' Der Rosenkavalier to the Chicago Civic Opera repertory after a year's lapse was welcomed by opera-goers who delight in the melodious Strauss score, which has proved a popular offering since it was first produced here. The management had selected an excellent cast for the first production on December 27, Charles Moor had staged it with the hand of a skillful artist and Conductor Polacco directed in masterly fashion.

Strauss' music is a succession of orchestral tone poems, which only a conductor who knows the symphony can give with authority and distinction. In Giorgio Polacco the score had a master exponent, a first class symphony leader as well as an expert operatic conductor, and under his magnetic baton its many gems were richly brought out, and a swiftly moving, spirited performance resulted; the fine orchestra at his command met his every demand. It was a big night for Polacco and his orchestra.

Three new faces were seen among the principals—Frida Leider, who appeared as Princess von Werdenberg; Maria Olszewska, who was the Rosenkavalier, and Howard Preston as Faninal.

Frida Leider was a dignified if not convincing Princess and modulated her voice to keep it within the confines of the ensemble required by the composer, who wrote no outstanding arias for the singers but gave them many opportunities for fine ensemble work and many lyric moments.

Olszewska's Octavian was impetuous, romantic, ardent, beautifully sung, and she brought out the note of comedy throughout. As to action—unfortunately, that tendency to overact a role—noticeable in all Olszewska's portrayals—detracted from an otherwise fine performance.

As Sophia, Edith Mason delivered the most beautiful singing of the evening, her lovely organ ringing clear and true, and her charming stage presence making the part outstanding.

Antonio Cortis sang the music given the Italian singer with ravishing tone quality, excellent phrasing and fine diction.

Replacing Robert Ringling on short notice, Howard Preston made much of the part of Herr von Faninal, voicing it admirably and making every word understandable. Preston is to be commended for his clear enunciation of the text to which he gives particular attention.

Alexander Kipnis as Baron Ochs, and the balance of the lengthy cast handled their various roles satisfactorily.

## THE JEWESS, DECEMBER 29 (MATINEE)

Another performance of Halevy's The Jewess brought the same cast as at previous performances—Frida Leider, Alice Mock, Charles Marshall, Alexander Kipnis and Jose Mojica, with Henry Weber conducting.

## LA BOHEME, DECEMBER 29 (EVENING)

La Boheme repeated, at popular prices, brought much well deserved applause for the principals—Marion Claire as Mimi, and Antonio Cortis as Rudolfo. Roberto Moranzoni conducted.

## L'ELISIR D'AMORE, DECEMBER 30 (MATINEE)

L'Elisir d'Amore had a second performance at the Sunday matinee with the same cast, including Margherita Salvi, Tito Schipa, Vittorio Trevisan, Barre Hill and Elizabeth Kerr. Moranzoni conducted.

## NORMA, DECEMBER 31

New Year's Eve was celebrated at the Auditorium with a revival of Bellini's Norma, which served for the return of Rosa Raisa, who sang the title role. Raisa is idolized in our midst and as she made her appearance on the stage that she has honored for more than a decade with her wonderful art, she was tendered a demonstration such as probably had no precedent in the annals of the Chicago Civic Opera. There were no shouts, no paid applause, but an outburst of handclapping that rang through the vast theater with unabated force for more than seventy-five seconds. Raisa was visibly touched by such a spontaneous ovation, but as she sang the difficult recitative preceding the famous Casta Diva, it was made evident that she was full mistress of herself and that the voice was at its very best. Indeed, without exaggeration and without fear of contradiction it may be stated that at no time in her highly successful career as an opera singer has Raisa displayed such richness and beauty of tone, and throughout the evening she poured out her golden and voluminous voice with such accent as opera-goers do not recollect to have heard in these surroundings.

A forced vacation, for opera singers as well as for others, is frequently a blessing. In the case of Raisa it operated a miracle. Not that Raisa did not in the last few years give of her very best, but the throat is one of the most delicate organs in the human anatomy. Having been compelled to remain idle longer than usual, Raisa must have discovered to her great satisfaction that she was physically and vocally at her very best. This she demonstrated in such manner as to electrify her most sanguine admirers. The high priestess, Norma, had in Raisa a glorious interpreter. A little fleshier, she looked ravishing and imposing to the eye. Upon her

entrance she stunned the eye as later on she astonished the ear. Heretofore we knew Raisa as a girl; today, we encounter her as a woman; and in this decade when young girls are looked upon as "flappers," we more than ever admire a woman that is a woman and not a painted doll.

In our long career as a musical reviewer we have seen many Normas; we have read many books regarding Mme. Pasta's career and we recollect that that famous songstress of one hundred years ago made a sensation at the premiere of Bellini's two-act opera on December 31, 1831, in Milan, but having seen vignettes of that celebrated artist, we must give the palm in our own beauty contest to Rosa Raisa and we doubt if La Pasta sang the role of Norma as does La Raisa. Then, too, every one of her gestures had significance, nobility and dignity. Her walk was majestic and she looked like a giant in the kingdom of dwarves.

Designedly we have written at length concerning Raisa's portrayal, as we thought that our enthusiasm regarding her singing of the part would be somewhat cooled off by the time we approached that subject—the most important, after all, when reviewing the work of an opera singer. But we must confess that, recollecting the unusual sensation of having chills running down our back and tears filling our eyes through the superb singing of our foremost dramatic soprano, we cannot refrain from piling superlatives upon superlatives in reporting faithfully and truthfully so stupendous a performance. A column could be written concerning Raisa's singing of Casta Diva in the first act and of In mia Mano alfin tu sei in the last. Singing now with force, now with tenderness, the tones were always colorful, and that rainbow of tonal variety made a deep impression on the audience in general and more so on those who know all the intricacies that Bellini has written for Norma.

Sure of herself, Raisa in fortissimo passages did not hold back any of her strength and her voluminous tones practically shook the edifice to its very foundations. In the last act, so tender was her appeal to Orovoso that Lazzari, who sang the part, was so moved as to permit big tears to erase some of his make-up. As a conclusion it may be stated that Raisa was as fresh in the final scene of the opera as in the first act; and this, more than anything else, proves that she is in fine physical condition and in a vocal state of excellence not reached before by this singer.

The Chicago Civic Opera management must be congratulated on having surrounded the star with a cast of luminaries. Coe Glade sang the role of Adalgisa, in which part Myrna Sharlow had left unforgettable remembrances. Miss Glade, nevertheless, did admirably with a role written for a soprano. She is listed on the roster of the company as a mezzo or contralto, and though she encompassed high altitudes with no difficulty whatsoever, she must be careful, being so young, to overtax her voice, which is too beautiful to be endangered by accepting roles which lie high for her organ. Miss Glade, as well as the management, should remember that many a great mezzo and contralto has had her career shortened by singing soprano parts.

As Pollione, Charles Marshall could not exploit his stentorian high tones, and for this very reason he pleased us so much more. The role of Pollione demands a tenor who is the possessor of a fine medium voice and in that range Marshall ranks high among dramatic tenors. Thus, his part in the enjoyment of the evening was marked and his success pronounced.

Virgilio Lazzari did a great deal with the part of Orovoso, and Polacco conducted with faithful diligence and understanding a score, which, even though rejuvenated under the maestro's magic baton, sounded so empty to our ears that at times we awaited with pleasurable anticipation a toot from revelers' horns announcing the passing of the old year and the birth of 1929.

## DON GIOVANNI, JANUARY 1

Don Giovanni was repeated with the same cast heard previously and so well headed by Vanni-Marcoux, Tito Schipa, Vittorio Trevisan and Edith Mason.

## SAPHO, JANUARY 2

We have for many years been known as a Francophile. We certainly love French music, French singers and actors and the French art in general. We are not trying to be rewarded for that propaganda with any distinction from the French government, nor can we permit our love for French music to deafen our ears when such atrocious music as Massenet wrote for Sapho compels us to leave the theater long before the opera is half over. We were present, though very young at the time, when Sapho was first produced in Paris in 1897 and at that time the French critics pronounced the work a huge fiasco, even though the cast was a meritorious one, with Emma Calve, then at the zenith of her career, appearing in the title role. Bad music cannot be made lovely, even when directed by such a master of the baton as Giorgio Polacco. A good cook must have the ingredients  
(Continued on page 42)

## American Premiere of Jonny Spielt Auf

General Manager Giulio Gatti-Casazza announces that the first performance in America of the opera, Jonny Spielt Auf, (Johnny Strikes up the Band) in two acts, libretto and music by Ernst Krenek, will take place on Saturday evening, January 19.

The opera has been musically prepared and will be conducted by Artur Bodanzky; the stage direction is in the hands of Wilhelm von Wymetal; the chorus has been trained by Giulio Setti, and the scenery designed and painted by

## News Flashes

## Schneevoigt to Tour with Orchestra

It is announced that William A. Clarke, Jr., sponsor and financial backer of the Los Angeles Philharmonic Orchestra, will crown Conductor Schneevoigt's immense success by sending him and his orchestra on a ten thousand mile tour of the coast at the end of the present season.

## Mortimer Scores "Enormous Success" in Berlin

(By special cable to the Musical Courier)

Berlin.—Myra Mortimer enormous success. Twenty recalls. Numerous encores. Crowded house. A. J.

## Buffalo Foundation Presents Carmen

(By special telegram to the Musical Courier)

Buffalo, N. Y., January 7.—Buffalo Musical Foundation, in line with its educational policies, presented American Opera Company in first night offering of Carmen, which as an operatic performance was an innovation. The fresh, pleasing voices of soloists and creditable ensembles were heartily applauded; representative Buffalonians attended.  
L. H. M.

## Toscanini's Arrival Delayed

Cable advices from Italy carry the news that Toscanini, who was to have begun his season with the Philharmonic-Symphony Orchestra on January 24, will not arrive until February 14 and cannot make his first appearance with the orchestra until February 21. The delay is occasioned by the special performances associated with the celebration of the famous conductor's thirty years' service with La Scala, Milan.

## Macon, Ga., Opera Season Opens

(By special telegram to the Musical Courier)

Macon, Ga., January 7.—The San Carlo Opera Company opened its second season in this city in the Million Dollar Auditorium tonight with a splendid presentation of Rigoletto. Josephine Lucchese sang Gilda to the enthusiastic acclaim of capacity audience, Mario Valle appearing as Rigoletto and Giuseppe Barsotti as the Duke. Eight performances this week comprise Macon's annual music festival, the success of which was assured by a larger advance sale than last year. R. L. McKenney, president of the association, expressed satisfaction and believes an opera season will be an annual event here.  
(Signed) E. B. H.

Joseph Urban. The cast will be as follows: Max, Rudolf Laubenthal; Anita, Florence Easton; Jonny, Michael Bohnen; Daniello, Friedrich Schorr; Yvonne, Editha Fleischer; Anita's Impresario, Arnold Gabor; The Hotel Manager, George Meader; A Railroad Guard, Max Bloch; First Policeman, Marek Windheim; Second Policeman, George Cehanovsky; Third Policeman, William Gustafson.

## Obituary

## EDITH CONNOR

Edith Connor, harpist, died at her home in Brooklyn, N. Y., on January 2, of heart failure after a lingering illness. The deceased was twenty-nine years of age.

Miss Connor was a graduate pupil of Carlos Salzedo and toured for several seasons with his harp ensemble. She was also a successful soloist, church harpist and teacher, and together with her mother was in charge of the Brooklyn Academy of Music, a school founded by her father, the late Robert Connor, who was prominent in Brooklyn musical life.

## LOUISE D'ARTELL

Louise D'Artell, contralto, a former grand opera singer well known in Switzerland, Germany, Austria, Russia and France, passed away at her home in Long Beach, Cal., December 21. She had lived in California for about fifteen years, and was prominent in musical circles, teaching, singing and composing. Her outstanding work was in "musical healing," being one of the first musicians to advocate Musical Therapy, which is recognized now as of great importance in all forms of mental and nervous diseases.  
A. M. G.



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT ..... President  
WILLIAM GEPPERT ..... Vice-President  
ALVIN L. SCHMOEGER ..... Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4590, 4591, 4592, 4593, 4594, 4595,  
4596.  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,  
The Fifth Avenue Association of New York, Music Industries Chamber of  
Commerce, Honorary Member American Optimists.

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 829  
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Harrison 6110.

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LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 9247.  
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 32, Berlin-Char-  
lottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin.  
VIENNA, AUSTRIA—PAUL BUCHNER, Schellinggasse 12, Vienna 1. Tele-  
phone, R23-0-47. Cable address, Muscourier, Vienna.

For the names and addresses of other offices, correspondents and representatives  
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,  
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-  
stands. Back Numbers, Twenty-five Cents. American News Company, New  
York, General Distributing Agents. Western News Company, Chicago, Western  
Distributing Agents. New England News Co., Eastern Distributing Agents.  
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-  
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,  
Wellington. European Agents, The International News Company, Ltd., Bream's  
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music  
stores in the United States, and in the leading music houses, hotels and  
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of  
the Advertising Department before four o'clock on the Friday previous to the  
date of publication. The advertising rates of the MUSICAL COURIER are  
computed on a flat rate basis, no charge being made for setting up advertise-  
ments. An extra charge is made for mortising, notching, leveling, and lay-  
outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New  
York, N. Y., under the Act of March 3, 1879.

NEW YORK JANUARY 10, 1929 No. 2544

Slogan for young modernistic composers: "Say  
it with Stravinsky."

What is the difference between Opportunity and  
a music critic? Opportunity knocks but once.

Toch's piano concerto, heard in New York last  
week, is a worthwhile composition even though mod-  
ernistic.

Mussolini has put his foot down on yodeling in  
the Italian Tyrol, but as yet he has not expressed his  
opinion of the zither.

In The Sun of December 29, a headline: "New  
Rochelle Pupils Learn to Play at Moderate Rates."  
Why not teach them to get more?

Mt. Etna, Italian volcano, has stopped its eruption.  
However, the eruption of new Italian operas by un-  
known composers, remains lively. Like Etna, how-  
ever, they spend themselves chiefly in sound, fury,  
and smoke.

"Argentina to Study Oil," says a Times headline.  
This does not mean that the great dancer is to be-  
come a painter, but that the no less great South  
American republic has established at the Buenos  
Aires University a chair for the investigation and  
study of petroleum and its possibilities.

A man, summoned to court at Mortlake on the  
Thames, not far from London, for arrears of main-  
tenance, said that he could not pay, but admitted that  
he had a \$300 piano on the instalment plan, for which  
he paid \$4 a week. When asked whether he would  
rather keep the piano or keep his wife, he said that  
he preferred to keep the piano.

That master guitarist, Andres Segovia, has re-  
turned to these shores for another American tour,  
and his recent recital at Town Hall proved that his  
refined and highly musical art remains a thing of  
beauty and appeal. The guitar is intrinsically not  
difficult to play, but when utilized as Segovia em-  
ploys it, and for the presentation of such music as  
he performs, he lifts his instrument to artistic im-  
portance and himself to the status of a virtuoso and  
real interpreter. The current Segovia tour in  
America should duplicate the unqualified approval  
which his appearances earned everywhere in this  
country last season for the admirable exponent of  
an instrument which only a few players ever have

been able successfully to exploit on the concert plat-  
form.

H. G. Wells predicts a happier race of humans  
soon. He must know that modernistic music is on  
its last legs.

There is an automobile show in New York this  
week and perhaps it will show why one has to wait  
so long for one's automobile after the Opera.

There now are 40,000 millionaires in America.  
None made their money by sending opera companies  
on tour, if one excepts the extremely fortunate For-  
tune Gallo.

Women's clothes express their sentiments, says a  
novelist. How about when they appear in opera as  
Cherubino, Jongleur, Octavian, the Page in Hugue-  
nots, and other roles requiring male attire?

Of the many good wishes received last week by  
the MUSICAL COURIER, now entering its fiftieth year,  
this was the first one to arrive: "Accept my heartiest  
congratulations for the Golden Jubilee of your  
esteemed magazine. Cordially, Boris Levenson."

Some day, perhaps soon, a new and inspired mod-  
ern musical creator will appear and say "Let there  
be light," and there shall be light through the in-  
spiration in his compositions. The year 1929 has  
just started. May it bring forth the musical Messiah  
for whom the world of tone is waiting anxiously and  
hopefully.

The Sackbut (London) says in its December issue  
that "no opera by an Englishman or American was  
performed in Germany in 1927-28." That state-  
ment will interest Fritz Busch, conductor of the  
Dresden Opera, who last month produced and con-  
ducted there, The Snow Bird, by Theodore Stearns,  
who would be surprised to hear himself called no  
American.

It is stated on no less authority than that of Mme.  
Montemezzi, that her distinguished husband, com-  
poser of L'Amore dei tre Re, has written an orches-  
tral prelude to the third act of that work which  
always has been considered a trifle short for the  
regulation length of an operatic performance. It  
will be interesting to see whether Montemezzi in this  
added part of the score has been able to recapture  
the inspiration which guided him in his earlier pages,  
written about sixteen years ago. The score of  
L'Amore dei tre Re has not paled since then and  
still stirs receptive hearers with its fine rapture, rich  
coloring, and skillfully wrought orchestration.

At the recent Copeland-Sessions concert of mod-  
ern music by young composers, those two earnest  
and generous musicians must have discovered that  
their efforts were concentrated largely on unfruitful  
ground. If Messrs. Copeland and Sessions failed  
to make that discovery, most of the auditors made it  
for themselves. One could hardly refrain, after  
listening to the vacuous compositions, in agreeing  
with W. J. Henderson's recent dictum in The Sun,  
that the greater part of the music of today is "adult-  
infantilism," is based on "intellectual vagrancy," and  
"grotes and mumbles in false creeds." The Cope-  
land-Sessions project is highly praiseworthy as an  
undertaking to give young composers a hearing. It  
cannot be expected that their music should also be  
written by Copeland and Sessions.

There is some public newspaper controversy and  
interchange of letters between the powers of the box  
office at Carnegie Hall and a few persons who claim  
to have received discourteous treatment there and in  
the lobby of that auditorium. The manager of Car-  
negie Hall sends the MUSICAL COURIER a communi-  
cation touching on the matter, and he seems intent  
on proving that his staff is doing the best it can in  
view of the large crowds that assemble in the lobbies  
and at the box office whenever a popular musical  
attraction is current. The whole affair suggests the  
proverbial tempest in a teapot. Mr. Heck, the man-  
ager of the hall, should console himself with the re-  
flection that his staff, doing the best it can, can do  
no better; and also, that, if a few persons have  
found cause for complaint, there are many thousands  
of others who appear to be satisfied. Whenever  
crowds congregate at public places of amusement,  
there are bound to be differences and even alterca-  
tions with those in control of the place. The entire  
MUSICAL COURIER staff in its many years of rela-  
tions with Carnegie Hall can testify that it never  
has experienced any but the most civil and consider-  
ate treatment there.

## EQUAL CHANCE

Lady Astor, addressing an audience of Con-  
servative Party Members recently, said that  
there was no such thing as equality, and pointed  
to her own children to prove the point. "The  
parents are the same," she said, "but the chil-  
dren are not. I have one boy full of dash and  
energy, and another who is a dreamer. The  
chances are that the elder brother will have to  
look after the dreamer, and so it is with the  
world. We cannot get people equal, but we have  
to work together to give them an equal chance."

But what is equal chance? How is it possible  
to discover what would be equal chance for un-  
equal human units, when chance itself often has  
more to do with the development of genius than  
design? How is a parent in an unmusical  
home in an unmusical town going  
to discover whether or not a child is a mu-  
sical genius? It is not so much musical talent  
as environment that so often makes success-  
ful musicians of the sons of musicians. They  
hear music from birth; they are brought up in  
an atmosphere of music; they are told that mu-  
sical success is the most desirable success—in-  
stead of just the opposite, as is all too often the  
case in American homes.

Lady Astor is right in saying that we have to  
work together to give children an equal chance,  
but that work—at least in America—has not yet  
begun; nor is it very evident at present how it  
is to be begun. It is certainly impossible, as  
society is now constituted, to bring each child  
up in an atmosphere exactly suited to that child's  
particular talents. Efforts are made towards  
this condition in our schools; but what is an  
hour or two of school music as compared with  
the amount of music the child receives in the  
musical home?

The child in the city would seem to have far  
more opportunity to hear music than the child  
in the country. In the city, music of a sort is to  
be heard on every street corner; concerts are  
to be had at moderate cost—sometimes at no  
cost,—and there are foundations and settlement  
houses galore where the music-thirsty may  
drink at the inexhaustible fountain of the clas-  
sics. But in the country there are many talented  
children who scarcely discover their talent, so  
little music do they hear.

Lessons do not always expose talent—not by  
any means! An inferior and inefficient teacher,  
such as one finds often enough in small com-  
munities, may have the effect on a sensitive child  
of turning love for music into contempt or hate,  
and ambitious talents often become discouraged,  
sure that they cannot obtain the proper sort of  
instruction. The cynic will say that the talent  
that abandons art for such a reason is no talent  
worth bothering about; but that is hardly the  
case. Character differs in those who have  
genius for art as in those who have no genius  
for anything.

No doubt there is a solution for this problem,  
though what it is one hesitates to say. First of  
all we should strive to overcome the wide-  
spread prejudice against music and musicians.  
The boy who is to be hooted and laughed at by  
his schoolmates because he leans towards music  
has a great deal more to overcome than we  
elders are likely to realize. It is often torture  
to a boy to have to carry his violin to his lesson  
—torture. And when boys take up jazz instru-  
ments they often do so as a measure of self-  
defence. They are manly, those jazz instru-  
ments, manly because they have been called a  
little bit wicked; but a boy who plays violin or  
piano is dubbed a sissy, and the boy who sings—  
Ye Gods!

To rid our country of that sort of prejudice  
would be a step in the right direction, but a  
small step at best. What must then follow is  
the discovery and adoption of means by which  
every talent shall have a real chance of develop-  
ment in skilled and sympathetic hands. How  
is that to be accomplished? Through propa-  
ganda first of all and then through organization  
and still more organization. Many organiza-  
tions already exist, but who knows how many  
musicians and music lovers are entirely unorga-  
nized? Even the musicians do not know  
that and they do not seem to care—or do they?  
If they do, they have certainly, up to the present  
time, given very little evidence of the fact.  
When they wake up to the necessity of helping  
themselves by helping music, the equal chance  
for all will come nearer to being a fact.



# Variations

By the Editor-in-Chief

The Toch piano concerto scored a distinct success in New York last week, proving that modernistic musical methods when handled by a composer of talent, scholarship, and skill, may be utilized to do true artistic service.

The difference between Toch and some of his contemporaries is that he starts out with something to say and lets it shape his manner of saying it; while most of the others begin merely with the idiom and then grope about for the idea.

Toch's music is terse, incisive, brilliant, compelling. True to his time, he is arrested only passingly by sentiment. The cerebral materialism of our day seems to be his choice of keynote.

An artist, he knows how to suggest images without literal presentment. There is convincing mechanistic atmosphere in his music but he employs no Antheil claptrap of anvils, typewriters, factory sirens, or any other merely noise making devices. The scherzo in the Toch concerto is a cynical cosmic chuckle. The finale swirls and surges with a vigor and sweep that leave the understanding hearer breathless. This is true music of the period and it is orchestrated with tremendous deftness and power.

Hats off, gentlemen, to this fellow Ernst Toch, an amazing and prodigious musician.

Pitts Sanborn, the Telegram critic, is the author of a new novel, to be published in February. Its title is *Prima Donna*. W. J. Henderson, of The Sun, once wrote a fictional work called *The Soul of a Tenor*. Some day some singer is sure to turn about in fair play and write a book about a critic.

According to official statisticians, crime cost our nation \$10,000,000,000 last year. But does that sum include the amount paid at concerts where some of the modernistic composers murdered music?

"Rudolph Ganz and Ossip Gabrilowitsch lead double lives," comes the post card information from M. B. H., "because they are pianists and conductors." Margaret Matzenauer should be included in that class also. Last week she sang the soprano role of Bruennhilde at the Metropolitan and the next afternoon she did the contralto solos in Mahler's *Song of the Earth*, at the Carnegie Hall concert of the Philharmonic. It may be added that she scored a double triumph.

And by the way, if anything ever might have made a Mahlerite of me, it would have been the soulful singing of Matzenauer, the highly musical tenor delivery of Richard Crooks, and before all things, the devotional and noble conception and conducting of Willem Mengelberg. It was a memorable performance as such and brought to light some beautiful and impressive moments in the Mahler pages. On the other hand, nothing done by the singers and the conductor could gloss over the arid stretches where the composer's technic outstrips his ideas and the melodies remain earthbound while his ambition soars in futile flights.

A characteristic adventure befell Richard Crooks at the aforementioned production. As he reached the back entrance of Carnegie Hall, the doorman handed him a letter whose contents are presented herewith:

January 3, 1929.

My dear Mr. Brooks (sic!)

I am going to be in Carnegie Hall this afternoon when you sing. This is the first opportunity I have had for several years. I suppose your program is all made up but if you could work in "Colleen Aron" it certainly would be appreciated by one of the old-timers.

Sincerely yours, ———

It was suggested by a particularly vicious calumniator that the letter to Crooks was sent by the writer of this department, but he in turn wonders whether the jester might not have been Minna Noble, the merry musical wag of the *Evening World*?

They were discussing Roger Wolfe Kahn, the affable and popular heir to the Otto H. Kahn millions. Roger is the lad who has dabbled with high class cabarets, orchestras, revues, shows and similar enterprises. He is also efficient at playing most any musical instrument, and still heads a group of horn tooters.

"How do you account for his father permitting him to snub the society crowd for the orchestra-conducting racket?" wondered one.

"Because," replied another, "his father would rather have

him support twelve musicians than have a son who'd support twelve chorus girls."—New York Evening Graphic.

This desk was honored by holiday wishes, via Budapest, from Katharine Goodson and Arthur Hinton, and by New Year's cable, via Athens, from Moriz Rosenthal. Some other greetings received were postmarked Vienna, London, Paris, Berlin, Riga, Dresden, Milan, Florence, Rome, Hamburg, Stockholm, Brussels, San Francisco, Pago Pago (Samoa), Buenos Aires, Tokio, Chicago, Atlanta, Seattle, Portland, Boston, San Diego, Los Angeles, Havana. Truly a "wide circle" of readers, and remembrance friends.

Speaking of communications there is J. P. F. with this: "The late and ever lamented James G. Huneker used to allude to garlic as 'the C major of food.' That makes caviar the F sharp minor of food, doesn't it? Or does it?"

Saturday afternoon was a day set apart for the village band to indulge in its weekly practice march.

On this particular day they happened to halt outside the local justice of the peace's house. The latter was a very irritable man who hated bands. Consequently, he was far from pleased when the sound of martial music fell upon his ears.

"Look here!" he cried, rushing up to the bandmaster. "If you don't stop that infernal din, I'll go and fetch our policeman!"

But the bandmaster was equal to the occasion.

"You can't do that, sir," he smiled. "That's 'im playin' the trombone."—London Answers.

Russel Crouse, of the *Evening Post*, remarks that, "the location of the new opera house, in a manner of speaking, is a site for sore ears."

Ernest Newman, the English musical essayist and reviewer, says that he is tired of hearing from critics what they like and do not like in the field of modernistic composition. He desires some competent person with the necessary philosophical detachment, knowledge, and sympathy, to arise and give the world a historical survey of the forces that animated modernistic composers to write as they did during the past twenty years; to analyze what was in their minds; to see what they were driving at; to determine how far they shaped events and how far events shaped them. Newman then explodes this bombshell: "It is time the alleged 'critic' retired into the obscurity for which his narrowness of view qualifies him, and gave way to the historian and the philosopher." Is Newman himself getting ready to write the book he suggests? Certainly no one is better qualified, for the erudite and eagle-eyed Ernest has been watching musical phenomena for more than twenty years and should be brilliantly able to isolate the modernistic germ and elucidate its rampages, ravages, and ravishments—if any of the last named.

The Soviet government now is definitely in the concert managing business, and has put an end to private impresarios in Russia. Comrade Chaivanov explains that "one of the main purposes of the national bureau," of which he is the directing head, will be to organize concerts with a sociological aim in view, among the factory and mine workers, the peasants, and in the army." The government has assigned \$100,000 for the work of the first season. The charge for seats is to be nominal. If the Comrade had to operate in America under such conditions he could not go very far, especially if he were to include orchestral concerts in his schedule. Over here, the best known artists and the orchestral players and conductors are deeply interested in the sacred cause of musical art, but, oh my, how they devour fees and devastate even the most substantial bankroll. One hundred thousand dollars was about what H. H. Flagler paid out of his privy purse per annum for the deficit of the New York Symphony Orchestra. Then he remembered Shakespeare's *Coriolanus*, and cried: "Enough, with over-measure."

The new giant telescope at Pasadena, Cal., has a 200-inch lens and will penetrate space not explored heretofore. Perhaps the instrument may be able to divulge where the inspiration vainly sought by contemporary composers, is hiding itself.

In a recent essay, Milhaud, of Paris, says that modern French music "found its own soul" after passing through "Wagnerism, Franckism, Moussorgskyism, Debussyism, Stravinskyism, Jazz." It is difficult to concede the possession of soul to modern French music, unless it be, as the poet declares, "soul discontented with capacity." It is soul into which the iron of this mechanistic age has entered. What is a nation profited, if it shall gain the whole-tone scale, and lose its own soul?

It is said that Arthur Honegger, the Swiss-French composer, when he was nine years old heard Faust and then and there decided to become a composer. Much later he took a ride on a locomotive and decided to write *Pacific 231*. Then he saw an English football game and decided to write *Rugby*. Now Honegger is in New York. An awed hush is over our nation while it waits to find out what this man of decisions will do after he encounters the bootlegger, the speakeasy, traffic congestion, tabloid newspapers, and the difficulty of obtaining an after-theater taxi on a rainy evening.

There is a famous Russian woman basso named Drovianikoff. However, it would not be surprising to hear of her transformation into a soprano some of these days.

The Paris Menestrel announces that a Dr. Psachos has constructed an instrument which can render quarter tones, but our French contemporary does not tell us why.

Irving Weil, usually most scrupulous of commentators, errs when (in *Musical America*) he calls César Franck, "the Belgian of St. Sulpice." It was not at the church from which Manon's seductions lured Des Grieux, that Franck served as choirmaster and organist. He held those positions at St. Clotilde from 1853 until his death in 1890.

The talking moving pictures are revealing quite a few of the Hollywood players as dumb in more ways than one.—*Evening Telegram*.

A prehistoric skeleton has been found, its legs wrapped around its neck. Scientists are puzzling over the phenomenon but its explanation is simple. The remains are those of the original music critic who listened to the first modernistic composition of the pliocene period.

Many men who wear opera hats have no knowledge of opera under them.

A Harvard professor has invented a machine that gives 600,000 pounds pressure to the square inch. Maybe the contrivance could be used to make the Metropolitan Opera House hurry up and produce *Petruchka*, *Coq d'Or*, *Louise*, and *Pelleas and Melisande*.

Apropos, we musicians were hopeful that some epochal discovery relating to our art, would be forthcoming at the congress here of the American Society for the Advancement of Science. We were not disappointed, for one of the learned delegates read a paper in which he proved that the female cricket does not care for the male cricket's music. That settles conclusively a question which had been agitating tonal circles for ages.

European music will go American ultimately, says Darius Milhaud, French composer. One could imagine nothing snappier, for instance, than Parsifal revamped into a jazz opera, with the hero's theme song, *I Can Give You Everything But Love*, *Kundry*.

LEONARD LIEBLING.

## IS THE SYMPHONY DEAD?

Is the symphony dead? The last symphonies which the world, or any considerable part of the world, recognized as being in the great line of tradition were written in 1894, nearly thirty-five years ago. They are Bruckner's ninth, Tchaikowsky's *Pathétique* and Dvorak's *New World*. Two of them, by their very titles, indicate that they were not even "absolute" symphonies in the strict sense of the word, and both of them, truth to tell, have begun to "wear thin." Bruckner, like his successor Mahler, has never been fully recognized outside Germany and Austria and perhaps never will be. For symphonies of universal standing we have to go back further—to Franck's *D minor*, written forty years ago, and Brahms' *E minor*, written in 1885—forty-three years back. That, in fact is the real date, for even



César Franck, that once sainted idol, is beginning to show clay feet.

It is important that the world should "take stock" of its artistic production from time to time, if only to see whither we are drifting. It is as well to realize that not since the first true symphony was born has the world experienced such a hiatus. The "Mannheimers" led straight up to Haydn and the first maturity of the genus *sinfonias*. Haydn, Mozart, Beethoven and Schubert overlap, dovetail into each other, making one cohesive, inseparable entity. Schubert and Schumann would have overlapped but for the untimely death of the Viennese master. As it is, only thirteen years elapsed between Schubert's C major and Schumann's first, in B flat. Between them lay Mendelssohn and Spohr, both recognized as masters longer than César Franck or Tchaikovsky. Between the publication of Schumann's revised D minor in 1851 and Brahms' first lay sixteen years—the first real gap in the world's symphonic creation.

Meanwhile Europe was preoccupied with program music and music drama, with Berlioz, Liszt and Wagner; many people had then given up the symphony for lost. The classic ideal itself was submerged in romanticism. But today we have embraced the classic ideal anew; program music is despised; we are harking back to classic and pre-classic forms. The very fact that we can take a world competition for a symphony seriously is proof that we live in hopes of future symphonic bliss. Is it a delusion? Think of it!—a quarter century of absolute barrenness, even if we recognize Mahler, and a half-century of near-barrenness, if we do not.

The great modern composers themselves have admitted their symphonic impotence. Strauss has written no symphonies, nor has Debussy; Elgar gave up early. Sibelius and Glazounoff, despite many hearings, have not succeeded in getting themselves taken seriously—as symphonists—by the world at large. Stravinsky and Schönberg have steered far out of the symphonic path. Are they right? Perhaps we did not need Mr. Atterberg's prize symphony ("delivered," as Mr. Ernest Newman says, "f.o.b. as per esteemed order of yesterday's date, and hoping for a continuation of valued custom") to teach us that the symphony is really dead.

But what then? Hermann Ambrosius, writing in the *Zeitschrift für Musik* (which was founded by Robert Schumann), says somewhat cryptically: "The symphony of today will only then recapture a more important position in musical life when an absolutely new form, corresponding to the musical thought of today, has been found." What, precisely, is the musical thought of today? Should not that be found first? And, first of all, someone to think it. C. S.

#### A FORGOTTEN SINGER

Who knows the name of Nourrit now?—Adolphe Nourrit, the greatest tenor of his day, the first to sing the music of Arnold in Rossini's *William Tell*, (August 3rd, 1829), the first Robert in Meyerbeer's *Robert le Diable*, (November 21st, 1831), the first Raoul in Meyerbeer's *Les Huguenots* (February 29th, 1836).

Nourrit did more than merely sing the music and act the part. He was an artist of immense experience in stage effects, and he made many of the happiest suggestions to the authors of several operas. The most appealing moment in the entire opera of *Les Huguenots* is the duo with which the fourth act now ends. The author, Scribe, and the composer, Meyerbeer, originally had the act end with a full finale. Nourrit demanded the duo.

Adolphe Nourrit deserves especial mention now because the world is about to finish celebrating the centenary of Schubert's death, and a hundred years ago Nourrit was one of the very first singers outside of Austria to sing the new music of Schubert. He did more than any singer of his day to make known the works of Schubert in France.

It will serve no useful purpose now to repeat the long descriptions of his voice which his many admirers wrote, for no descriptions can bring back the voice of Nourrit. But some of his letters throw a little light on his methods of using and preserving the voice.

The most important study of the artist, I believe, should be to know his own powers. He must learn where to stop and not waste time struggling after the impossible instead of developing the voice he has. The question is not to be without defects, but to have enough striking qualities to cover the little imperfections.

To a beginner he wrote:—

Be very careful of the quality of your tones; sing freely and without effort. Do not exaggerate expression and sentiment, and, above all, think of charm, which is the greatest power in music. Remember always that to push the voice

## Musical Courier Forum

### O'Hara Explains Copyright Charges

An editorial appeared in the *MUSICAL COURIER* some time ago regarding charges against artists, orchestras, choral societies and other musical organizations using copyrighted music. This editorial was based upon an article by Geoffrey O'Hara and appears to Mr. O'Hara to have conveyed a somewhat erroneous impression, or at least to have confirmed an erroneous impression which seems to be widespread. Mr. O'Hara clarifies the matter in the following letter:

To the *Musical Courier*:

"Some time ago I wrote an article for the American Society of Composers, Authors and Publishers in which I discussed the untimely death of MacDowell, and pointed out that the cause of this untimely death was overwork—teaching all day to earn the money to work all night. This may be exaggerated, but the fact remains that MacDowell 'burnt out' at the age of forty-two, and America's greatest composer, instead of now being in the full bloom of vast and wonderful heritage, lies under a slab of rock in New Hampshire.

"The point I raised in my article was this: that artists should be allowed to perform everything and anything free, but that the halls (Carnegie, Aeolian) should pay a fee for the performance thereof. Were it not for the composers, the halls would be obliged to close within a week—and that's that. The experiment of 'falling back upon the old masters' in order not to pay what is rightly due the modern composer has been tried several times and has failed.

"A mistaken notion has become imbedded in the minds of many editors and artists regarding this fee payment. The American Society never levied a tax on the artist, never intended to and never will. The very thought is preposterous on the face of it. Why editors and artists persist in this buffooned thought is incredible to me because we active members of the Society have pointed out again and again and again, in word and in speech, in letters and in articles, in public and in private,—nay, we have shouted it from the high heavens,—that it is the auditorium, not the artist, who pays.

"The fact of the matter is, that the composer of the future will write music as stupendous as he wishes, and need have no regard for its being salable in sheet music form in order that he may derive royalty therefrom. The day of being obliged to write music that will sell is, thank goodness and the American Society and our great mechanical instruments gone. A composer may score for a roll of paper with holes

is not the way to send it out; for shouting is not singing. Make the most of what nature has given you without trying to add something else; for to be true to nature is the surest way not to go wrong. You will never be taken for a drum-major merely because you put heels under your feet and feathers on your head.

In the midst of his brilliant triumphs he became depressed, nervous, and a prey to the most oppressive melancholy. He threw himself from the upper story of his hotel in Naples, and died at the age of thirty-seven, in March, 1839.

His remains were taken back to Paris and he now lies near Berlioz, Offenbach, and Heine, in the cemetery of Montmartre. Baedeker's guide book informs the visitor that one of the graves is that of A. Nourrit, a singer.

It is commonly believed that the measure of a man's greatness lies in the enduring nature of his work. But this test is manifestly wrong. Many of the greatest men live only during their lives and are forgotten immediately afterwards. The most brilliant and influential executive artists, whose performances gave pleasure to untold thousands of hearers, are insignificant beside the most insignificant author—if endurance is the only test. Even great authors and composers may lack enduring qualities. No one can deny that Dr. Johnson was a very great man in the English world of letters. Who can gainsay the fact that Cherubini was a musician of vast importance in the musical world of Paris? The influence of those two men on the minds of their contemporaries was much greater than the sum of the influence of several authors and composers whose works have not been so completely forgotten as the works of Johnson and Cherubini.

Endurance is of prime importance to the works of a writer, be he writer of words or musical notes, but by no means can it form part of the success of an executive artist, no matter how great.

Schubert, for instance, whom Nourrit championed, would have been without any reward whatever if his works had no enduring qualities. His works lived long enough to be recognized. The art of Nourrit, of Taglioni, of Thalberg, of Paganini, had to be recognized at once by the public or never be recognized at all. And, after all, is it not more agreeable to the artist himself to have the unstinted adulation of the world during his lifetime, rather than slowly to win a permanent reputation long after death?

Schubert died in poverty and almost unrecognized. A hundred years later the entire musical world is paying him homage.

Nourrit was almost worshipped by his public. His death was considered a national calamity. To-day the guide book speaks of him as A. Nourrit, a singer.

C. L.

punched in it instead of a sheet of paper with five lines and four spaces with notes printed on it.

"Music of the future will not be limited to the capacity of ten fingers. The composer of the future will not be obliged to write his music in such a simplified form that underpaid salesmen and buyers of our decrepit music stores throughout the country can 'play' them for their customers, their teachers and pupils.

"Buyers and salesmen throughout the country have told me time and time again that any music which comes in which they can't play they promptly put under the counter out of sight. Any why shouldn't they? Imagine a teacher going through a pile of 'new issues,' picking out a pianistic composition and merely requesting the salesman to play it—and the salesman can't play it!

"This is a long story, and were it not so funny it would be tragic.

"Chopin and Liszt (to mention two princes of the piano) reached the pinnacle of digital dexterity of our concert pianists, but imagine, will you, what these giants of the piano-forte would have left to posterity had they been limited, not by ten fingers, but by their minds and their imaginations. In other words, had they been able, as I said before, to poke holes in a roll of paper that would play anything their minds could conceive, and from which they could obtain a living,—bread and butter to give them the strength to do their work and to allow sufficient rest and vacation.

"The argument that composers should be subsidized by the nation may be all right, but it is for the most part useless. The music industry, which does an annual business of more than a billion dollars, could well afford the small pittance asked by the American Society. In dodging this issue, the concert halls who do so are the foolish, for our Society last year, from thousands of customers paying us, put in its coffers in the neighborhood of a million and a half dollars. In a few years this will be five million dollars. One of the policies of the Society is that, hereafter, no man or woman who makes his living composing music shall ever be in want, nor his wife, nor his children. He will not go to 'God's Acre,' to be buried along with tin cans and old bones in a public plot, dumped, as it were, into three boards nailed together on the ends by the inscription 'Here lies a composer.' This day is gone forever.

"The American Society asks a very small fraction of the vast income taken in annually by these great commercial firms who are amassing millions. The American Society asks less by far than the average broker dealing in industries in Wall Street. The American Society has been fair and fearless in this matter of the protection of the creative art."

## I See That

Jeanette Vreeland will appear as soprano soloist in three performances of the Beethoven Ninth Symphony with the Philadelphia Symphony Orchestra, Ossip Gabrilowitsch conducting, on January 11, 12 and 14.

Lisa Roma will give a song recital at the Guild Theater, Sunday afternoon, January 13.

The first American appearance of the Royal Belgian Guards band will be a gala recital at the Metropolitan Opera House on March 19.

The Burnada-Stewart joint recitals are proving very popular. A reception and musicale were recently tendered by Mr. and Mrs. Samuel Margolis to Mrs. Charles Augustine Robinson, National Flag Lady of America.

The Bush Conservatory Ensemble Classes are highly praised. Bilotti recently scored at the Champs Elysees in Paris.

Mrs. E. F. Olds has written a fine poem in praise of Dan Beddoe.

Charles Naegele is to play at the Newark Festival next April.

George Hue's *Riquet à la Houppe* has been called the most successful novelty in years at the Paris Opera Comique.

Mario Chamlee is to sing in opera in Europe this season. Maazel's third recital at the Champs Elysees was another triumph.

Felix Salmond, cellist, will give a New York recital on February 16.

Leon Goossens, oboist, will arrive in New York today. Krenck's new *Potpouri* for Orchestra has been termed as strictly contemporary music.

Hauer's *Sinfonietta* was given its first public performance at Berlin by Klemperer.

Paul Hindemith's new concerto for viola was well received in Amsterdam.

Lea Luboshutz is well embarked on a busy season.

Carl Friedberg was given a real ovation in San Francisco. The Smallman A Capella Choir is to be brought to New York.

Nevada Van der Veer sings three times this week with the Philadelphia Symphony Orchestra.

Leo Braun's Musical Tea at his Bayside, L. I., home, was enjoyed by some scores of people.

Levenson violin pieces are played by Violinists Fuchs, Fratin and Yanover.

James Loder of Port Chester, N. Y., gave a piano recital in Berlin January 8.

Princess de Broglie plays the *Thereminvox*, January 24, at Carnegie Hall, New York.

James Massell is writing a new book on *The Voice*.

Arthur Honegger arrived in America on January 2.

La Argentina captivated Chicago in her second recital in that city.

The Chicago Symphony commemorated the passing of Theodore Thomas, founder of that body, by a special concert in his honor.

Janet Cooper scored with the Little Theatre Opera Company in *The Bat*.

Louis Graveure is ill.

Rosa Low will make her Chicago debut recital on the afternoon of January 20.

Gina Pinnera has already been signed for eight engagements in January.

Albert Spalding is interviewed in this issue.

Franz Schreker's new opera, *Der Singende Teufel*, was premiered in Berlin.

Myrna Sharlow is touring the South with the San Carlo Opera Company.



### Della Samoiloff in South America

Della Samoiloff, gifted dramatic soprano, without any stage experience, was engaged last year from the studio of Emilio A. Roxas and sang with success in Cavalleria Rusticana with the Chicago Civic Opera. As a result she was engaged as a leading soprano with the Teatro Reale



DELLA SAMOILOFF.

dell Opera of Rome, where she sang the title role of Aida with Lauri-Volpi and Stracciari, and also Rossini's Stabat Mater at the Augusteum of the same city, under Molinari. Early this season she appeared in Asheville as guest artist with the San Carlo Opera Company. She has now been engaged for a long tour of South America as one of the leading singers of the Manhattan Opera Company, which sailed on December 27 on the S. S. Carabobo. She was scheduled to open the season on January 5 in Caracas, Venezuela, in Aida.

In this rapid rise to success in every place she has appeared, Miss Samoiloff has had the unanimous acclaim of the public and press. Judging from her youth, splendid stage presence and exceptional voice, a brilliant career has been predicted for her.

### Helen Chase's Success in Voice Teaching

When a MUSICAL COURIER representative asked Helen Chase why it was that she had such a following of pupils in voice, when she had never advertised the fact that she taught voice, this successful young musician replied:

"At a very early age I unconsciously absorbed many of the fundamental principles of voice during the lessons which were given by my mother, a singer, pianist and teacher. The study of voice was incidental to piano and organ while I was studying at Syracuse University. My heart was always in the vocal work but my voice teachers were never able to convince me that my voice was worth a career. They claimed I had an inferiority complex in regard to my own voice. However, several years ago, while studying with and assisting Oscar Saenger in voice and Rafael Joseffy in piano, there were continual demands, coming through recommendations of previous voice pupils, for me to teach voice

to a few more singers. For the past two years now I have realized that as long as I loved the work and the demand was there, even without advertising the voice work, I must devote my entire time to voice teaching and coaching."

Miss Chase has the reputation of never having inferred or suggested vocal changes, or voice study with her, to another teacher's voice pupils whom she was coaching or accompanying. No doubt this is the reason she has been successful in several lines of music, retaining the same people on her list for years.

The ability to diagnose the vocal ills quickly in all voices, Miss Chase attributes to the time spent as accompanist to excellent voice teachers. From the age of fifteen, as accompanist to Tom Ward and Harold Butler (now Dean of Syracuse University), she was listening intently to the diagnosing of correct or incorrect breathing and tones. If a singer has attempted to make a success as a teacher and failed, Miss Chase claims it is generally because he only knows or only has studied his own voice and personality and



HELEN CHASE

therefore is inclined to imagine that every pupil has the same difficulty that the teacher had.

If an accompanist loves the vocal work and can have many years' experience as accompanist in master vocal studios, studying the guiding of different personalities and training the ear to detect the trouble in all voices, according to Miss Chase, he should make an excellent voice teacher if he adds a certain amount of training to his own voice.

The experience which Miss Chase has had coaching or accompanying such well known artists as Nanette Guilford, Kathleen Howard, Queena Mario, Richard Hale and others, has given her a very definite idea of what is required of her singers in public.

A general idea of stage deportment and routine is given in the lessons, which knowledge Miss Chase acquired by assisting in rehearsals on tour with companies of Robin Hood, Rob Roy, Gilbert and Sullivan operas, etc. She also has been director of grand opera at Hunter College and

the New York schools and guest teacher at the Chicago Musical College.

A voice teacher today who can give voice placement, vocal coaching (including languages) and stage deportment is very much in demand, as singers with good voices, during the subjects with individual teachers.

Incidentally, Miss Chase, during the past fifteen years of her teaching in New York, has frequently secured excellent positions for her singers. More recently she has made many fine radio contacts for them with various commercial hours, although she has never before advertised this fact.

Miss Chase has been, or is at present, a member of the New York Vocal Teachers' Guild, American Woman's Association and the New York Singing Teachers' Association. J.

### Leon Goossens Returns to America Today

Leon Goossens, well-known English oboe player, who made a successful tour of the United States last year, is expected to arrive in this country today, January 10. His engagements include appearances in Rochester, N. Y., under the auspices of the Eastman School of Music, and an orchestral appearance with the Baltimore Symphony Orchestra later in the season.

During his career Mr. Goossens has appeared with the following orchestras: Queens Hall, London Symphony, Royal Opera, Royal Philharmonic, Russian Ballet, Welsh Symphony and Shapiro Symphony. He also has been a member of the London Wind Quintet, and his radio recitals from London, Belfast, Cardiff and Newcastle stations are well known.

The following excerpt from the New York Herald-Tribune, after his New York recital last year, is typical of the sort of press notices Mr. Goossens received throughout his short tour of this country: "He phrases with taste,



LEON GOOSSENS

his rhythmic sense is vital and precise, he has a wide dynamic range; he is musical in his instincts—an artist as well as a virtuoso."

### George Fergusson Sings at Stephens' Studio

George Fergusson, baritone and pedagogue, favored a select group of listeners with a lecture recital on Hugo Wolf at the studio of Percy Rector Stephens, January 3. The event was the first of a series which is being given as a courtesy to the pupils of members of the American Academy of Teachers of Singing.

Before singing the four groups of Wolf songs, Mr. Fergusson gave a brief but informative sketch of the life and works of the composer. He outlined Wolf's productive period in a manner which clearly defined the peculiar ability of Wolf, impressing one with his remarkable qualities. The principal ability of Wolf lay in his lyric quality to which he gave vent in his songs, and it is as a song writer that he will live for posterity. In this field he was so sensitive to the poetry of his work that there rarely is noticeable any break between the lyrics he employs and his musical rhythms. He always wrote with a full appreciation of the requirements of singer and player, even to the point of prefacing his collected works with "songs for voice and piano." Wolf's favorite poets were Morike, Eichendorff, Goethe, Kleist. He wrote countless songs using their texts, and also a series of forty-four works from the Spanish by Heyse and Geibel and a number on Heyse's Italienisches Liederbuch. There were periods when Wolf would compose at a long stretch, and then there would be silence over a period of years—unmistakable signs of his later madly-insanity.

Mr. Fergusson chose for his program songs for which Wolf had used the lyrics of his favorite poets, Eichendorff, Morike, Heyse, and grouped them according to the moods of the composer. To the listener, Das Standchen, Auf Einer Wanderung, Morgenthau (a charming bit, depicting Wolf at seventeen), the difficult but poignant Im Fruhling, and the last group (showing the writer in a more jocose mood) were highlights of the evening. Mr. Fergusson is a delightful interpreter of song; he is fundamentally a scholar and thorough musician, and everything he tackles shows the unmistakable traits of the serious student. Wolf is no easy master to interpret; his music is difficult, but through it all Mr. Fergusson was sure of every musical thought and progression. He feels keenly what the sensitive and poetic Wolf had in mind, and he conveys the idea with a genuine sincerity.

### Santa Biondo Pleases at Rubinstein Club Affair

The second musicale of the season to be held by the Rubinstein Club, at the Waldorf-Astoria Hotel on January 2, was given as a tribute to the presidents of various clubs. The musical program was presented by Santa Biondo, soprano; Raoul Georges Vidas, violinist, and Suye Chiyo Obata, Japanese dancer.

Miss Biondo is a product of Enrico Rosati, who has to his credit the success of several other artists and who accompanied the young singer on this occasion. Miss Biondo is a lyric-dramatic soprano with a voice of fine range and sonority; the quality is lovely, rich and colorful. The singer also has a wealth of dramatic feeling; sometimes it is almost too intense to be easily sustained vocally, but this is hardly a fault but rather the enthusiasm of youth and a good measure of Italian temperament. Miss Biondo's singing is especially beautiful in the lyric passages; it is here that the sweetness of the voice is noticeable and that she displays a beautiful legato backed by good breath control. The listener experienced a genuine emotional thrill on hearing the singer perform the Vissi d'Arte aria which in its first part affords the soprano just such lyric passages as are needed to bring out the beauty of Miss Biondo's voice.

The young artist is decidedly an operatic singer and displayed this fact in no uncertain terms in her singing of the arias she selected from the operas Carmen, Andrea Chenier, Pagliacci, as well as other works.

She received no end of applause and recognition for her ability, and also to her credit is a grace of stage manner and an easy assurance which go a long way in immediately ingratiating her with her audience.

The little Japanese dancer is charming; she is original, of course, and accompanies her classic dances with Japanese tunes which, if not always understandable, are indeed intriguing because of the delightful manner in which they are performed.

Raoul Vidas is well known to concert goers both in New York and other cities throughout the country.



SANTA BIONDO



## Music and the Movies

### Roxy's

Based on the play by Paul Armstrong, the Romance of the Underworld, an Irving Cummings Production, with Mary Astor and Ben Bard, is only average at the Roxy this week. The cast is excellent, but the story is the old one of "Should a woman tell her husband her past?" Mary Astor is well cast as the woman, but Robert Elliott, as a sympathetic detective who helps the gentle victim out in many pinches, walks away with the whole picture; he does a beautiful bit of work in a natural, easy manner. Despite the weak story, however, the picture is worth seeing.

The stage offering is unusually good. The superb orchestra (it is the best of any motion picture theater on Broadway and better than a good many others), under the magic baton of the versatile Erno Rapee, plays selections from La Boheme as the opening number, after which comes a delightful silhouette dance number entitled Flirtation, very cameosque in effect. In pastel costumes, Russell E. Markert's thirty-two Roxyettes receive tremendous applause, and they merit it. The Clown, featuring the singers, Harold Van Duzee and Douglas Stanbury, both of whom have admirable voices, and Florence Rogge, Toots Novello and the ballet and chorus, is well conceived around the story of two circus members in love with the ballet dancer. The Magazine and Fox Movietone newsreel, along with another refreshing bit, In Holland, with Patricia Bowman, Douglas Stanbury, the ballet corps and the Roxyettes, conclude another fine bill.

### The Paramount

The feature picture at the Paramount last week was The Shop-Worn Girl, a pathetic story of a lonesome soldier, in which Nancy Carroll and Gary Cooper were starred. Jesse Crawford selected Irving Berlin's But What About Me and also a comic song, I Faw Down and Go Boom, as his organ numbers and won the usual mete of applause. The stage production was entitled The Perfect Girl, for which Benny Krueger conducted the Paramount Stage Orchestra and Rubinoff appeared as guest conductor. The assisting artists for this feature were Helen McFadden, Joe Penner, Luella Lee and the Four Cheer Leaders.

### The Strand

Warner Brothers' all-talking picture, The Home-Towners, featuring that excellent actor, Richard Bennett, and which had so successful a run on Broadway, is the attraction this week at the Strand. Judging from the warm reception it received at the first showing on Saturday last, it will draw large crowds. The surrounding bill is quite enough to increase the enjoyment.

### Capitol

Lon Chaney, in West of Zanzibar, remains over for the second week at the Capitol.

### Chicago Opera

(Continued from page 37)

that help in making a good meal and a famous maitre d'hotel is known to have committed suicide because he once served a dinner that made his guests ill. Massenet, one of the foremost French composers, did not kill himself after having

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written Sapho, but the opera should have been entombed soon after its premiere and probably it would have had that fate were it not that once in a while a Mary Garden, looking for new material in her nearly exhausted repertory, revives the work to show prowess as an actress.

It seems surprising that such a brainy woman as Mary Garden should decide to make her reentry in such an opera. The role of Sapho, with the exception of one scene, where an actress singer can give full sway to a hysteric fit, has little to recommend it to a conscientious artist.

Mary Garden tried her very best to make a fine impression in a part not well suited today to her lovely personality. Try as she would, she could not arouse the audience from its heavy slumber and the icy atmospheric condition outside could in no way be responsible for the polar attitude of the public. The audience was bored and justly so.

Glorious singing was done by Rene Maison, a tenor whose popularity here is growing by leaps and bounds. He was the real star of the night and at all times had the ear of his listeners—a fact worth mentioning.

Maria Claessens did a great deal with the role of Di-vonne. She sang excellently and deserved a hand. Lucille Meusel, too, was quite effective as Irene, and though the part of Cesaire is a small one, Edouard Cotreuil gave it prominence.

As aforesaid, Polacco was at the conductor's stand and he made superhuman efforts to bring some beauties out of the score, but senility is not beautiful and Massener's Sapho is a senile work.

## Schneevoigt Is Acclaimed by Los Angeles Audience

Stokowski, Among Those Present, Joins in Paying Tribute to Philharmonic Conductor—Bloch's

America the High-light of a Stirring Program

LOS ANGELES, CAL.—Once more Georg Schneevoigt demonstrated the position of the Philharmonic Orchestra of Los Angeles among those leading in the musical development of the country, when he joined that illustrious group of directors and ensembles who honored Ernest Bloch with the simultaneous first-performance of his epic rhapsody, America.

Schneevoigt demonstrated at the same time that his musical Americanism is not one of one concert only, and there can be no doubt that the triumphant success of Bloch's composition was due in no small degree to the technical and spiritual mastery Schneevoigt revealed so compellingly. It must be said again that the Finnish maestro is not limited by his Nordic birth, nor by his Europeanism. Being a superlative musician, and an interpreter with the intuitive vision of a poet, as a conductor should be, Schneevoigt realized the sheer musical and inner-spiritual intent of the composer.

There was much applause over each movement, so spontaneous that Schneevoigt, who tries to overcome these well-meant interruptions, had to wait until quiet reigned after those outbursts of appreciation for music and music-makers. At the close, applause grew tumultuous. Schneevoigt was given prolonged ovations from an audience yelling bravos and whistling, and loath to leave. Leopold Stokowski, celebrated leader of the Philadelphia Orchestra, who attended the concert, congratulated Schneevoigt most cordially upon his interpretation and the high excellency of the orchestra and performance of the difficult work.

Out of a gross welter of sensation in sound, Schneevoigt lifted the Blochian aspiration. He formulated a magnificent procession, as it were, landing finally on that heightened level on which orchestra and public proclaim the anthem. Evidently, the vast audience was fully under the spell of music and performance, for, when Schneevoigt suddenly turned to his listeners, giving the sign to rise and sing, the huge gathering, compelled and inspired, rose and sang with a fervor matching the stirring and magnificent clan of the orchestra. As the orchestra finally sounded that gloriously crashing exaltation of the instrumental climax, people were spell-bound; there was a short hush. Something evoked only by great rendition, and then came that psychological rebound of ovations for conductor and players.

Sophie Braslau was the soloist. This gifted contralto was quite in her element when singing Gypsy songs by Brahms and Moussorgsky's On the Don and By the Banks of the Dnieper, the Russian items characteristically orchestrated by Victor Kolar of the Detroit Symphony. Schneevoigt lent spirited accompaniments of fine flair for the Slavic nature of these songs. He knows the Russian heart, as he showed earlier with an all-Tschaikowsky program that honored composer and conductor.

## Music on the Air

### RADIO DOINGS

Two events of recent date are of especial interest to radio fans. One will affect radio broadcasting directly, the other somewhat indirectly. The first is the buying by Columbia of station WABC, which will be the key-station for the Columbia network. The purchase was made by the United Broadcasters System, which operates Columbia, and this system was merged with the Atlantic Broadcasting Company. Station WOR will maintain the present arrangement of Columbia until September. After that WOR will resume its old regime in representing Bamberger's "One of America's Greatest Stores."

This fact, of course, will bring WABC somewhat more in the limelight; until it became mixed up with the Columbia broadcasts this year, it was practically a negligible station. Its allocation is low although it obviously has a good engineering system; however, WOR is the best station insofar as mechanics is concerned, and from this angle Columbia will sustain a loss. On the other hand, WABC has done good service in its recent Columbia broadcasts and its future will bear watching. From the listener's angle, it

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will add one more station which may be looked to for something worth while.

The second item of interest is the merging of RCA with the Victor Company. The results, which are to "benefit art," are still in theoretical form, but no doubt both radio and phonograph will bask under the privileges which this union will afford them eventually.

### ON TURNING THE DIAL

DECEMBER 31 TO JANUARY 6—With the New Year's festivities on Monday and the big game on Tuesday we found ourselves waiting for Wednesday night before we could summarize any performance for review. This came with the Chicago Opera broadcast of Sapho. This began with the last part of the second act and we heard everyone but Mary Garden, who was in the title role. We were sorry because Miss Garden has proven a very colorful figure even over the radio. Our opening statement should be modified because we did hear Frieda Hempel for a few moments on Monday, with the General Motors, and Miss Hempel is a personality wherever she may sing.

On Wednesday we also enjoyed the singing scheduled on the Jimma hour, which brought to the fore Rosamond Johnson in unaccompanied bits. This is indeed a rare voice. On Thursday we heard the Great Composer's Hour which featured Bizet. The attempts at Spanish atmosphere were pitifully banal; Bizet has sufficient local color in his work, Carmen, not to need any of the cheaper additions of present day musical comedy ideas. Columbia has done better than this at other times and one wonders at such outputs. From this same station we had previously heard the beautiful singing of Ivan Ivantoff, to which the Columbia offering seemed a poor aftermath.

Two orchestral delightful concerts were those which came with the Saturday evening Damrosch broadcast and the Sunday Roxy concert. In the former Damrosch presented a truly inspired performance of the Prelude and Love Death from Tristan, and in the second Rapee led his men to a stirring climax for which we should have liked to have congratulated him personally; he is doing beautiful work on this weekly symphonic hour and he undoubtedly must know it.

MARGHERITA TIRINDELLI.

### Cara Verson Closes Tour

Cara Verson, pianist, who is having considerable success with her programs of modern music, has recently returned to Chicago from a concert tour of Nebraska, North and South Dakota, and Minnesota.

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**Margolis Reception For National Flag Lady**

A reception and musicale in honor of Mrs. Charles Augustine Robinson, National Flag Lady of America, was given on December 16, at the studio of Mr. and Mrs. Margolis.

A common bond had drawn together on this occasion a group of distinguished guests, who are intensely interested in the newly formed Commonwealth Opera Company of New York. Conceived originally by a small number of music lovers who felt that the great mass of the New York public would welcome a movement that would bring the finest music within its reach, this project has now sufficiently advanced to the point where it is no longer an ideal but a reality of the present. This new opera company believes that it can interest at least 200,000 subscribers who, by the payment of a fee of one dollar, will become members of the organization and support its program of operas, concerts and other musical entertainments.

The keenest interest is being shown in this enterprise, not only by musicians but also by business men, professional men and women, artists, and the great army of humble workers who hunger for fine music within their means.

The advisory committee includes such outstanding names as Charles Edward Russell, who was awarded the Pulitzer Prize this year for his "American Orchestra and Theodore Thomas"; Rheta Child Dorr and Josephine Daskam Bacon,



SAMUEL MARGOLIS

authors; Frank T. Molony, a director of the Manhattan College of Music, and Charles Recht, playwright and internationally known attorney. Serving on the board of directors is Mrs. Constance Towne, of the Stamford School of Arts, and widow of the founder of the Yale Lock Company, who is herself a musician, sculptor and exponent of the classic dance. Dr. Charles Pollack, celebrated surgeon, is also a member of the board.

**Felix Fox's Busy Season**

Felix Fox, Boston's illustrious pianist, is experiencing a particularly active season. His manager, Aaron Richmond, reports four bookings within a single week: January 11, at the Harvard Musical Association; 13, at the Boston City Club; 16, at Jordan Hall; 20, at E. Howard Gay's. There is widespread interest in this artist, whose programs have always featured the most interesting of the novelties, in addition to his extensive repertory of the classics.

Mr. Fox was born in Breslau, Germany, and studied piano and composition with Carl Reinecke and S. Jadassohn at the Royal Conservatory of Music in Leipzig. He continued the study of the piano in Paris under Isidor Philipp, the celebrated pianist and teacher of the National Conservatory. Mr. Fox has appeared in concerts in Germany, England and France and made an American tour. He has been especially active in chamber music and recently played with the Flonzaley Quartet in Farmington, Conn. He has also frequently appeared as soloist with the Boston Symphony Orchestra, and many other prominent organizations.

Mr. Fox has edited many musical works, and composed a number of songs and piano pieces.

He is head of the Felix Fox School of Pianoforte Playing in Boston and director of music in Miss Porter's School at Farmington, Conn. He has been decorated as Officier de l'Instruction Publique by the French Government.

**Kuryllo Plays for Polish Circle**

Adam Kuryllo, violinist, gave an interesting program at the Hotel Majestic on December 12 at a concert arranged by the Polish Circle, a society having among its members the most prominent Poles of New York and vicinity, including artists and members of diplomatic staff. The president of the society is Sigismund Stojowski, well known pianist and composer.

Mr. Kuryllo played an interesting and seldom heard Phantasy by Reinecke, op. 108, for violin and piano, ably assisted by Carl Bruchhausen, pianist; and compositions by Franconour, Wieniawski, Kreisler, and himself.

The distinguished audience (among those present being Mr. and Mrs. Stojowski, Enrico Glimenstein, celebrated sculptor, and Jordan-Rozwadowski, Consul General of Poland) received the artist most enthusiastically and demanded many encores.

**Gruen Records His Own Composition**

The next Rudolph Gruen record to be released by The Roycrofters (Roycroft "Living Tone" records) will include Mr. Gruen's own Beauty and the Beast on one side and The Fountain of the Acqua Paola by Charles Griffes on the other.

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INFORMATION AND BOOKLET ON REQUEST

### De Kyzer Pupils Give Delightful Program

The song recital by four artist-pupils of Marie De Kyzer, at the Pan Hellenic Hotel, New York, on December 9, attracted three hundred guests. The singers were Winifred Pletts, coloratura soprano; Harriet Ziegler, lyric soprano; Oliver Stewart, and Duncan R. Cumming, tenors. All four are professionals, and the audience was delighted with their artistic singing, as was evinced by repeated recalls and encores.

Oliver Stewart sang Somei Dei (Handel), Auberge from L'Roi D'Ys, and the aria from L'Africaine. He has a beautiful tenor voice, with full lower and ringing high tones; his mezza voce is unusual and attractive, and the audience recalled him several times. Miss Ziegler sang a Prelude (Ronald), The Dream (Claude Warford), and the Shadow Song from Dinorah. Miss Ziegler is from the Westerly,



MARIE DE KYZER

R. I., class of Mme. DeKyzer, being one of her youngest pupils, and this was her debut before a New York audience. Her voice is clear, strong, and sweet, and a brilliant future is predicted for her; a high E flat at the end of one of her songs brought much applause, and she received many compliments after the concert.

Duncan Cumming gave Non e ver (Mattei), God Touched the Rose (Brown), and a Scotch ballad, I Love a Lassie (Russell). He is most pleasing in Scotch ballads, and is a great favorite whenever he appears. His voice is appealing and tender when required, and strongly dramatic in the Italian numbers; he sang another ballad, and, later in the program, two Scotch duets with Mme. DeKyzer. Winifred Pletts sang Pur Dicesi (Lotti), Lascia mi piana (Handel) and Una voce poco fa, from the Barber of Seville. Her voice is pure coloratura, and her agility makes her an artist in this type of singing, which, coupled with lyric sweetness, merited applause and praise.

Mme. DeKyzer was persuaded to give two numbers. When she appeared the audience showed appreciation by its applause, and kept her bowing. She gave Zueignung (Strauss) and the La Partita (Alvarez), and as encores sang two Scotch duets with Mr. Cumming. Frank Chatterton was at the piano and received his share of applause. This program was given under the auspices of the Pan Hellenic Society of Women's Fraternities, and the president, Winifred Robinson, introduced Mme. DeKyzer.

### First Roosevelt Musicales on January 18

The Roosevelt Recitals for 1929, given in behalf of the Misericordia Hospital and under the artistic direction of Rhea Silberta, will be a distinct contribution to the season. A representative array of artists has been engaged and every effort made to have this an annual, outstanding feature of New York's musical life.

Unlike almost all other concerts for charity, the artists are regularly engaged and paid, so that there is no question of disappointing the public.

The committee, all well known representatives of the clergy, medicine and society, have spared no effort nor expense to make this first season of a fineness and dignity commensurate with the good work they are aiding.

This is not a commercial proposition, as all funds above expenses go to the hospital for its deserving work, the rehabilitation of unmarried women. 44,412 days of free

care were given to these unfortunate women and their babies last year.

The concerts scheduled are as follows: January 18—Paul Althouse, former Metropolitan tenor; Maria Kurenko, coloratura soprano of the Chicago Opera, and Leonora Cortez, pianist; February 1—Toscha Seidel, violinist; John Carroll, baritone, and Angna Enters, dancer; February 15—Elisabeth Rethberg, soprano of the Metropolitan Opera; March 1—Nannette Guilford, soprano; Dorothea Flexer, contralto; Rafaelo Diaz, tenor, and William Gustafson, bass, all of the Metropolitan Opera; March 15—Kathryn Meisle, contralto of the Chicago Opera; Alexander Kisselburgh, baritone, and the Stringwood Ensemble Quartet, consisting of Josef Stopak, violin; Alexander Cores, violin; Michael Cores, viola, and Abraham Borodkin, cello.

### Master Institute Students in Recital

Excellent ensemble work, together with numerous solos of distinction characterized the recent recital given by senior students at the Master Institute of United Arts, New York. In Dvorak's Bagatellen, the piano quartet composed of Ethel Leitman, Betty Schulman, Alphonse Zbikowski and Stuart Moore, transmitted the chiaroscuro of the work with tempered feeling and grace, and Haydn's string quartet in G major was presented by Macy Gordon, Hinde Barnett, Irving Sussmann and Stuart Moore in such a manner as to arouse great enthusiasm on the part of the audience.

A gratifying feature of the evening was the work of four blind students, Katherine Donnelly, Florence Bleendes, Louise Curcio and Malcolm Coney, all of whom, in exacting numbers, showed artistic gifts of an unusual kind and reflected

### JULIETTE W I H L



"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
"Among the most interesting of contemporary artists."—New York Herald (Paris).

credit to their sensitive and excellent training. A crispness and charm of interpretation was evident in the playing of Margaret Carlaftes, while Annette Pomeranz and Janet Simon showed a serious understanding of style and fine tone qualities and nuance. A group of original works entitled, Impressions of Moriah, were played by their composer, Alice Saloff. These fragments of mood were written at the summer school of the Master Institute of United Arts at Moriah, N. Y., and impart the students' memories; something of the sunlight is evident in their whimsical charm. The program received a splendid final moment in the playing of Frieda Lazaris and Lillian Pearson, who gave interpretations of Ibert and Brahms technically assured and with gratifying beauty and grace. The students who played were pupils of Percy Such, of the ensemble and cello department of the Master Institute of United Arts; of Maurice M. Lichtmann, Sina Lichtmann and Esther J. Lichtmann, of the piano department, and of Alba Vietor of the violin department.

### Activities of John Warren Erb

John Warren Erb directed the Christmas concert given by the Musical Arts Chorus of the Y. W. C. A. in Easton, Pa., High School on December 20. The chorus is composed of sixty selected women's voices and includes many soloists. At the Christmas concert particularly well sung were numbers by Brahms, accompanied by two French horns and harp, and the Twenty-third Psalm by Schubert. The quality of tone produced by the chorus was excellent. The concert was attended by a large audience which evidenced its pleasure by spontaneous applause.

On December 14 Mr. Erb gave a lecture at Columbia University, New York, choosing as his subject Handel and

## MARTURO VITA

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The Messiah. The following day, December 15, he directed the Lafayette Glee Club in a concert of old traditional carols. This program was broadcast from WJZ.

### De Gregorio Pupils Heard

Four of the advanced pupils of Franco de Gregorio were heard in an informal recital given at the home of Mr. and Mrs. I. C. Wagner, of Norwalk, Conn. A reception in honor of the maestro and his charming wife followed.

According to the Hour, "it was a rare treat when the Signor climaxed an excellent program with his magnificent rendition of the Swan Song from Lohengrin. The pure tones of his tenor voice poured forth in an unbroken stream of lyric beauty. Signora De Gregorio was his accomplished pianist. . . . of the four pupils who participated in the program three were lyric sopranos: Maud M. Sherlock of Rowayton, Marion M. Mottram of Marvin Beach and Phyllis I. Wagner of Norwalk. Sara G. Sheehan McHugh was the contralto. It was regretted that another most promising pupil, Mary M. Heaphy, could not be present. . . .

"Miss Sherlock was the first to appear on the program, and the lovely quality of her voice, with its high, clear tones, enhanced her audience. . . . Very fine enunciation is a feature of Mrs. McHugh's singing; and a clarity and sweetness of tone, combined with a power which her voice possesses, demonstrates a natural talent that is being developed into true artistry. Her high G in her second number was taken with remarkable ease and undiminished beauty of tone. A certain finished technique always marks Miss Mottram's work and her voice was never any sweeter nor more exhibitively of the lyric quality that is hers than it was at this re-



AT THE WAGNER HOME

Left to right: Phyllis Wagner, a pupil, her mother, and Mrs. and Mr. De Gregorio.

cital. Miss Mottram's voice has a wide range, and is remarkably even throughout its register. She can touch the higher tones of a contralto and sing the bravura of a coloratura soprano with equal facility.

"One of the most difficult of all arias, the Caro Nome, from Rigoletto, was sung with so much artistry by Miss Wagner that it alone convinced her audience that she not only possesses a voice of beautiful quality but also one of amazing range and power. Miss Wagner loves to sing—her work is an evidence of it; and pure lyricism and dramatic expression are equally at her command. The recital came to a close with Signor De Gregorio's rendition of the Swan Song. Then came a delightful hour of sociability in which the guests had further opportunity to converse with the maestro and to congratulate him warmly and heartily upon the work of his pupils, for whom there seems to be so much promise in the musical world."

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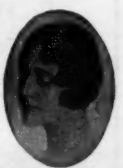
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**Amsterdam Approves of the Hindemith Viola Concerto**

Jane Bourguignon at the Concertgebouw—Monteux's Masterly Conducting of Schubert Mass

AMSTERDAM.—Quite the most interesting thing we have heard in a long while was the viola concerto by Paul Hindemith, which the composer performed with the Concertgebouw Orchestra, Pierre Monteux conducting. In three parts, the work showed a strong Bach influence, especially the first movement, which is a kind of perpetuum mobile. Extremely original, both as to musical content and orchestration, this music made us feel the master who controls form down to its finest detail, and who has written every phrase with decision, clarity and sincerity. His success was great, a surprising achievement with such a modern work, and one that was a distinct credit to the public taste.

A less hearty welcome was given to Willem Pijper's second symphony, which recently had its second hearing, the first having been under Mengelberg some years ago. Although Pijper is the most interesting of Holland's present composers, this work falls far short of doing justice to his talent.

**BOURGUIGNON'S LOVELY VOICE**

There has been an opera program at the Concertgebouw, in which the orchestra turned its back upon symphonic music, and gave us an afternoon of a lighter mood than usual, and thoroughly enjoyable, too. Jane Bourguignon, who recently gave a most successful performance of Carmen with the Wagner Society, was soloist upon this occasion, singing two arias, one from Lalo's Roi d'Ys, and the other from Saint-Saens' Samson and Delilah. Although her lovely mezzo soprano sounded as rich and warm as before, Mlle. Bourguignon gave the impression of being more at home on the operatic stage.

**ANOTHER FINE SINGER**

Other soloists have played at various concerts, including Marix Loevensohn who performed the Dvorak cello concerto with his usual warm tone and fine musicality. Drobio de Castro played the Haydn cello concerto with refined taste and we heard the young Viennese pianist, Stefan Bergman, perform a Tchaikowsky concerto with great technical skill and with such a superior musical grasp that his success was tumultuous. Ursula van Diemen, young German soprano, sang several of Schubert's songs with orchestra, as well as arias by Bach and Handel. Her beautiful voice and fine artistry are heard to better advantage in a smaller hall, for her interpretations have an intimate quality which require intimate surroundings.

Another performance brought out these qualities most happily. In the small hall of the Concertgebouw she appeared in a joint program (all Schubert) with the Viennese Quartet. There she shone, the beautiful sincerity of her art coming into its own. As for the Viennese musicians, they played with a rhythm and suppleness that were delightful. Besides a quartet, they played a quintet with Willem Andriessen at the piano.

**SCHUBERT'S E FLAT MASS**

The Tonkunst Society, that famous chorus of men and women, gave a performance of Schubert's Mass in E flat major and Psyche of César Franck. There were excellent soloists and Monteux conducted masterfully. K. S.

**Luboshutz Having Busy Season**

Lea Luboshutz played in Louisville, Ky., recently, and in commenting on the violinist's art the reporter of the Louisville Courier-Journal wrote in part as follows: "Her music is an interpretation of a struggling mankind, but struggling always toward a definite goal, expanding, building, growing, despairing, attaining, glitter has no place in her artistry; her music plows into tragic depths; she does not exhibit, she depresses. Sometimes the tones are almost muscular with the force behind them. Terror and triumph in all their intensity are coupled in her understanding. She is truly great. A peculiar masculinity, giving power and dignity and reserve colors her every interpretation. Her technique is so subtle that one loses consciousness of her fingers, her skill. There is no room for the obvious in her art."

Following the violinist's recital on December 12 at the Curtis Institute of Music in Philadelphia, the Public Ledger critic commented as follows: "Mme. Luboshutz possesses all that the Academy offers for the mastery of the violin, but it rests in considerations beyond her fleet and fluent technique which will fix her niche among contemporary violinists. Her gifts carry her both into the realm of the virtuoso and that of the inspired interpreters."

On December 14 and 15 Mme. Luboshutz played the Prokofiev concerto with the Boston Symphony, Koussevitzky conducting. Moses Smith, of the Boston Evening American, said of Mme. Luboshutz: "She tossed off this terribly difficult music with amazingly accurate intonation, with flawless style, and with beautiful tone when the music permitted."

Warren Storey Smith wrote in the Boston Post: "Mme. Luboshutz, who is a notable violinist, flung off with amazing verve Prokofiev's difficult passages, apparently finding in them only a joyous relaxation."

In addition to her many solo engagements, Mme. Luboshutz will be heard as the first violinist with the Curtis Quartet, which will be heard in Philadelphia, Washington, Boston and New York.

Mme. Luboshutz is a member of the faculty at the Curtis Institute of Music.

**Noted Critic Praises Alsen**

Carl Bronson, in the Los Angeles Evening Herald of December 14, said the following of Elsa Alsen: "Alsen's audience followed her rapturously through a choice offering of songs, many of which were ideally sung. She was in luscious voice, and after the two first Schubert songs warmed into a vocal stride that surprised even her most expectant admirers. Frequent encores marked the program at many stages and before the close of the concert the piano and stage were banked with floral tributes. Mme. Alsen's remarkable vocal gifts have hardly as yet dawned upon herself and it does not seem that since the famous Lilli Lehmann has there been such opulence and beauty of soprano quality."

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### Juilliard Graduate School Notes

Dorothy Kendrick, pianist, who has been a student at the Juilliard Graduate School for the past three years, gave her first recital in her native city of Dallas, Texas, when she was ten years old. When she was seventeen she was graduated from the Chicago Musical College with the highest record ever made there in the piano department. The first prize she won was the Rudolph Ganz Scholarship in the Summer Master School. She appeared three times in the commencement programs of the Chicago Musical College, with the Chicago Symphony Orchestra, and was the winner of a grand piano in a competition while she was a student at the College. In the Summer Master School of 1924, she won the Scharwenka Scholarship, and studied with this great master during his last season in America. She was subsequently awarded a Fellowship at the Juilliard Musical Foundation, where she studied with Josef Lhevinne. Miss Kendrick, in addition to professional appearances in the West, has played in New York City with the American Orchestral Society and has had many recitals in and near New York. In 1927 she won the Walter W. Naumburg Musical Foundation prize and was presented in recital at Town Hall under their auspices. The Juilliard Musical Foundation is now sponsoring Miss Kendrick as one of their post-graduate artists.

During the month of November twenty-eight students of the Juilliard Graduate School and nine members of the faculty appeared in important engagements in New York City, throughout the United States, Europe and England. Added to this have been three student recitals, one in Town Hall, two in Juilliard Graduate School building, and a guest concert of Hugo Wolf songs given by George Fergusson to the students, also in the School building.

Muriel Kerr, of the Juilliard Graduate School, who was one of the artists sponsored at the initial Schubert Memorial concert at Carnegie Hall, on December 5, substituted for Ernest Schelling on December 10 at the Educational Alliance on short notice. Mr. Schelling, scheduled to give an entire recital at the Alliance, was taken ill, and Miss Kerr was called upon to replace him. In a few hours she appeared and gave the entire program, replacing the eminent pianist in a successful recital. Miss Kerr's debut solo recital in New York City will take place on January 31 at Town Hall.

Josef Lhevinne, who has been concertizing throughout England and Europe for many months, returned to New York on December 11. He will continue his activities as a member of the Juilliard Graduate School faculty and will be heard in many concerts this season in the United States.

Three of the Juilliard Graduate School students will be heard in The Merry Wives of Windsor with the Little Theater Opera Company, beginning January 14, at the Heckscher Theater. Janice Davenport will sing the role of Anna, Evan Evans, Ford, and Carl Theman, Mr. Page. Nicolai Berezowsky had his Suite for Wind Instruments played by the League of Composers on December 19 at Town Hall. Isabelle Yalkovsky, who was the soloist with the Philadelphia Orchestra at the Metropolitan Opera House in Philadelphia, Pa., on December 2, was soloist with the Philharmonic Orchestra under Ossip Gabrilowitsch at the second concert of the Schubert Memorial on January 2 at Carnegie Hall, where she played the Tchaikowsky concerto for piano in B flat minor.

### Dan Beddoe Inspires Poet

The following poem was written by Mrs. E. E. Olds and first published in the Cincinnati Enquirer; it is of such charm that it is reprinted for the benefit of Mr. Beddoe's friends all over the world:

WHEN I HEAR DAN BEDDOE SING  
Sometimes on a Sabbath morning  
When the air is calm and still  
And the sunlight glides with splendor  
All the maples on the hill,  
Comes the sound of music stealing  
From the church not far away  
And my restless heart grows quiet,  
With a deep desire to pray.  
All the insects cease their humming,  
And the wild birds on the wing  
Pause in air to rest and listen  
When Dan Beddoe starts to sing.

And it isn't just the solo,  
Sung with artistry supreme,  
Nor the words that clothe the music,  
Though they voice a poet's dream;  
'Tis the harp within the spirit—  
Tuned to harmonies divine  
That sends his message winging  
From the singer's heart to mine;  
And I feel the Master's fingers  
Touch each vibrant chord and string  
Of the soul's sublime emotions  
When I hear Dan Beddoe sing.

His voice comes clear and flowing  
Like the meadow brooks in June,  
Springing from a sunny spirit  
With the Infinite in tune;  
And his tones so pure and liquid  
None who've heard him can forget,  
For each lovely note and cadence  
Is a gem in memory set.  
His heart is full of kindness,  
And his face lights up with joy  
Like the golden forms of fancy  
In the day dreams of a boy.

I have heard him in the chamber  
Where the Angel Death has trod  
Turn the mourners' sad repining  
To the loving heart of God;  
And if from fields Elysian  
Mortal spirits may take wing,  
I'll come back from Heaven's portals  
Just to hear Dan Beddoe sing  
"Comfort Ye My People"—  
Then the gates may open wide  
For I'm sure I'll hear the echoes  
Ringing on the other side.

—Mrs. E. E. Olds.

### Naegle to Play at Newark Festival

Charles Naegle, pianist, has been engaged to play the Grieg concerto with the Newark Symphony Orchestra at the music festival scheduled for Newark next April. A list of distinguished artists will be heard at this festival, which is an annual affair and is under the direction of C. Mortimer Wiske. In past seasons the Newark Festival Committee has presented many world-famed musicians, this festival being one of the most important in the East.

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AMY ELLERMAN AND THE APOLLO CLUB OF ASBURY PARK.

The Apollo Club of Asbury Park, member of the Associated Glee Clubs of America, gave the first concert of its season in the auditorium of the Asbury Park High School, December 6, when a large and enthusiastic audience enjoyed a program, the numbers portraying almost every emotion in the gamut of musical expression. This club, now in its eighth season, boasts of an associate membership of over 200, and sixty singers. To its conductor, Julius C. Zing, is due all credit for the high standard of work accomplished. The activities of the club embrace three concerts yearly, the first and third of which are of conventional type, with guest artists; the second of the series, given at the Berkeley Carteret Hotel, is informal, consisting of a request program of a dozen numbers. Amy Ellerman, contralto (pictured in the group, in white), was soloist at the December 6 concert, singing songs by Bemberg, Ross, Sanderson, Powers, Reger and Bassett, and won prolonged applause through the effect of her voice, personality, and singing; excellent, too, was her obligato solo in Rubinstein's Seraphic Song.



SUYHA OBATA,

who appeared at the President's Day Concert of the Rubinstein Club on January 2. She will also sing and dance at their evening choral concert. On January 24 Miss Obata will appear at the St. Lawrence Club at the Commodore Hotel, where Esther Taylor Douglas, her teacher, will also sing.



MARGARET BERGIN,

contralto of the Metropolitan Opera Company and pupil of A. Buzzi-Peccia. Miss Bergin is also winning success at her concert appearances.



NORMA ROWAT,

five years old, of Toronto, Can., who passed the Toronto Conservatory introductory piano examination (usually taken by children between nine and eleven years of age) with first honors and a mark of ninety percent, the highest average received. The pieces she played, which she transposes easily were by Bach, Clementi, Diabelli and Berens. Norma shows some skill in composition and can name the notes and chords by ear. She took her first lesson last October and is a pupil of Cara C. Farmer, who uses the Effe Ellis Perfield System.



ERNESTO BERUMEN,

pianist of New York, photographed with his master class at the Conservatorio Internacional of Havana, of which Maria Jones de Castro is the directress and also is shown in the snap-shot. In addition to the regular pedagogic work, Mr. Berumen has been giving a lecture series on technique and interpretation. On December 16 the pianist was given an ovation when he played the Liszt Hungarian Fantasia with the Havana Symphony at the Teatro Nacional. In his New York recital on January 17 at Town Hall he will present a program of Spanish compositions, similar to the one so favorably received two years ago.



ARTHUR WARWICK,

pianist, who will give his annual New York recital at Steinway Hall on the evening of January 31. A unique and interesting program will be presented.



MYRA SOKOLSKAYA,

who will give a series of three recitals of international folk songs and characterizations in costume at the Gallo Theater on Sunday evenings, January 13, February 10 and March 10. (Photo by Lumiere.)



JEANNE LE VINUS,

photographed with Archbishop Matheson at the Bishop's Court in Winnipeg. While in Canada Miss Le Vinus was presented in recital by the Women's Musical Club, following which the Manitoba Free Press of Winnipeg spoke of the attractive quality of her mezzo-soprano voice and her warm dramatic feeling. Several teas were given in Miss Le Vinus' honor by members of the club. The mezzo-soprano has now returned to New York. She is one of the many young artists studying with Hilda Grace Gelling.

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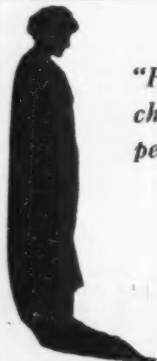
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## Christmas Music Delights Clevelanders

Sokoloff Leads Orchestra in Interesting Offerings—  
Chorus of 350 Gives Messiah—Other Notes

CLEVELAND, O.—A noble and inspiring program was offered at the pair of orchestra concerts that preceded Christmas, when Nikolai Sokoloff and the Cleveland Orchestra performed the Cesar Franck Symphony and Bach's Concerto No. 3 in G Major, including the Air from Suite No. 3 in D Major for String Orchestra. Hans Kindler, cellist, was soloist and charmed his listeners with his skilled playing of the Dvorak concerto for violoncello in B minor.

The Fortnightly Chorus of women's voices, under the leadership of Zoe Long Fouts, sang at the evening meeting of the Fortnightly Musical Club at Hotel Statler, assisted by a ballet from the Nikolai Semenov studio. Harriet Ware's lyric tone poem, Undine, was performed by the chorus in fine shape, with solos by Florence Wollam Kelley, soprano, and Samuel Roberts, tenor, with Lucile Horsley at the harp.

Arthur Loesser, pianist; Andre de Ribapierre, and Walberg Brown, violinist; Carlton Cooley, violinist; Victor de Gomez, and Edward Buck, cellists, and Gerald Fiore, bass, took part in the all-Schubert program of chamber music presented at the Museum of Art. These distinguished artists performed the quintet for two violins, viola and two cellos in C major, opus 163, and the Quintet for piano, violin, viola, cello and bass, in A major, opus 114.

The Cleveland Messiah Chorus of 350 voices gave its seventh annual performance of Handel's Messiah under the leadership of William Albert Hughes in a concert at Public Hall that was free to the public. Soloists were Margaret Spaulding, soprano; Viola K. Byrgerson, alto; Allen McQuhae, tenor, and Thomas Wade Lane, baritone. Ida M. Reeder was at the organ, and Vera Otto Webster played the piano accompaniments for the soloists, while Ann Griffiths was at the piano for the choral parts.

An interesting program of unusual old-world Christmas music, unearthed by Margaret Emily Richardson, was given for the benefit of Ursuline College in the Cleveland Heights High School Auditorium. St. Ann's Choir, under the direction of Edgar Bowman, sang some of its beautiful church music, with solos by Mary Praynor Walsh, soprano; Marie Simmelink Kraft, contralto; T. Morgan Phillips, tenor, and James McMahon, baritone.

A somewhat similar program was given at the College for Women of Western Reserve University in the Florence Harkness Memorial Chapel by the students, under the direction of Dr. Charles E. Clemens, professor of music at the college, who arranged the program. E. C.

## New Plays at Opening of Royal Palace

Elly Ney was chosen to give a program on the occasion of the first opening of the Royal Palace at Weimar since the death of Goethe. Dr. Otto Reuter was most enthusiastic in reporting the performance for Der Thuringer Landbund, writing as follows: "Elly Ney belongs today unconditionally to the very greatest world renowned masters of the piano. One marvels not only at the marvellous, fabulous technic and clarity of her playing, and at the strength and elastic freedom, but also at the phenomenal plasticity and astonishing sense of rhythm. After her inspired playing of the great Schubert Wanderer Fantasy, no one should ever attempt to play this immortal piece in Weimar again. One is seldom blessed with such perfection. The palace concert hall was crowded to the last place and the enthusiasm of the public was unbounded. It was an ingenious idea that Elly Ney should play an all-Schubert program in this city, thereby to some extent atoning for the impression of Goethe's indifference to Schubert. What a welcome thought, if only Elly Ney would each year present the work of some master in Weimar in honor of Goethe."

## Poems to Cecil Arden

Laura Lee Bird is accredited with the following two poems dedicated to Cecil Arden:

Night is a black velvet curtain  
Scented with roses and musk,  
Flung from the pillars of heaven,  
Pinned there with stars of the dusk

Across its soft deepening surface,  
Winding up to the sky  
Trembles a thread, deeply golden,  
The sound of your voice passing by.

She has the songs of all the ages pent  
Within her rounded throat, the magic means  
By which I journey on through ancient scenes  
In which the tales of many lands find vent.  
Her voice is now the sweetest instrument—  
The richest of all misty, magic screens  
Which veil the breach between the earthly greens  
And meadows fair of dreamy firmament.  
Only to hear her sing is joy divine;  
Her music brings a thousand golden dreams  
Of love and chivalry, of knights and kings.  
The purple, moon-kissed grapes pressed into wine,  
The gold and green brocades in flowing seams—  
That wealth is mine when Cecil Arden sings.

## "Maelstrom of Applause" for Carl Friedberg

The success that Carl Friedberg scored as soloist with the San Francisco Symphony Orchestra, Alfred Hertz conducting, at the pair of concerts on December 14 and 15, may be judged by the following comments from the press.

According to the critic of the San Francisco News, "The usual placidity of the audience was engulfed in a maelstrom of applause when Carl Friedberg concluded the playing of the Brahms concerto in B flat. Here was no gentle and polite show of appreciation such as ordinarily marks an afternoon in the Curran Theater. For my own part, I'm telling all that to miss Friedberg's playing of the concerto with the magnificent accompaniment is to miss a musical treat of a lifetime." The Examiner was no less enthusiastic, declaring, "The man has power. Old Johannes would have rubbed his hands and muttered, 'That fellow has ideas, he feels what he is playing.' The concerto was new material for most of the audience but it won them and Friedberg received an ovation."

January 11 is the date of this pianist's New York recital at Carnegie Hall.

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## Smallman a Capella Choir to Be Brought to New York

(Continued from page 12)

posers, Palestrina and Orlandus Lassus, a few predecessors of these giants, and some of their English followers, such as Byrd and Farnaby, and comprising a rich catalogue of the best composers of this type of music up to such modern masters as the English Delius and the American Charles Loeffler.

### THIRTY-TWO VOICES IN CHOIR

Having thirty-two fine voices in the Choir, John Smallman has been able to perform works with as many as fourteen parts, though music for them from four to eight parts makes up most of the repertory. In character, the music ranges from the glorious Mass dedicated to Pope Marcellus by Palestrina, to Robin Goodfellow, a setting by Samuel Richard Gaines of an anonymous poem attributed to Ben Jonson, and includes such varied features as Kurt Schindler's arrangement of Eli, Eli, and Bach's Jesu, Priceless Treasure.

### CRITICS PRAISE CONDUCTOR AND SINGERS

In their performances of the last three years, the choir has shown steady growth. Redfern Mason, the highly esteemed critic of the San Francisco Examiner, in reviews covering three years of the Smallman singers' activities, strikes the keynote of the steady crescendo of critical praises. In 1926 he wrote "The founder and director, John Smallman, has set a standard in unaccompanied part singing which our people will have to work hard and long, if they wish to equal;" in 1927: "John Smallman's a Cappella Choir is a lesson in musical Americanization. It is a living proof of the fact that a choir chosen and trained here in California can do as good work as that done by any of the choirs that come from Europe with historic names." In 1928: "On an ampler scale they do something akin to the work of the English Singers, and judging by their work, the time will surely come when they can go to England and delight the people over there just as much as the sextette of British voices has delighted us. Since the Sistine Choir was here I have not heard music like the Kyrie and Gloria of the Missa Papae Marcelli sung as we heard it yesterday. Here is realized D'Annunzio's ideal of 'creating with joy.' These men and women love their work, and they are as responsive to the leader's baton as the strings of a fiddle to an expert violinist."

### JOHN SMALLMAN MOVING FORCE OF CHOIR

Naturally a choir of this calibre did not spring up entirely by accident. The moving force, artistic and inspirational, of the singers is John Smallman, the founder and director. Going to Los Angeles from Boston, his birthplace, he became conductor of the Los Angeles Oratorio Society in 1919. There he carried on the traditions of his teachers in Boston, Emil Mollenhauer, veteran conductor of the Handel and Haydn Society, and Doctor Davidson, director of the Harvard Glee Club and noted authority on choral music. He built up the Oratorio Society from a small, rather weak institution to a magnificent body of three hundred singers, capable of giving first-rate performances of such works as the Bach Saint Matthew Passion, Elgar's Dream of Gerontius, and other representative music. In 1923, inspired by the work of the St. Olaf Choir of Minnesota, and also the Ukrainian National Chorus, Mr. Smallman conceived the idea of a fine, small choir capable of singing the most difficult unaccompanied music of the greatest composers. Through his long connection with the Oratorio Society and his commanding position in the musical life of the community, he was able to interest many of the leading singers of Los Angeles in the project. The whole personnel of the choir is made up of young, intelligent singers, free from any preconceived notions of style or bad vocal habits. With such a start, Mr. Smallman has been able to devote undivided attention to matters of importance, such as enunciation, tone coloring, balance, nuance, and perfection of con-

trol. It was his success in these details, as well as his very keen musical taste, that brought forth the commendation of Professor Koshetz, himself a notable conductor of choral music. Percy Grainger is authority for the statement that Mr. Smallman accomplished an independence of phrasing and shading in the various parts, a vividness of dynamic contrasts and a sheer beauty of vocal tone that are absolutely new.

### CHOIR CAPTURES IMAGINATION OF MUSICAL PUBLIC

An amazing thing about the Smallman a Cappella Choir is the way they have captured the imagination of the musical public of their own province. It is not the critics alone who have caught the fire and glow of inspiration from the great music of this organization, but the rank and file of the concert-goers, who remain to applaud, and come again and again to enjoy. Unlike the various national or religious choruses that tour America from time to time, the Smallman choir restricts its choice of material in no way except according to its one standard—true musical worth. Its programs include the masterpieces of every land, and every genre. The Yiddish wail, the pontifical chant, the spicy madrigal, the Bach grandeur, all are represented. Aside from the universal appeal of beauty every program of the Smallman Choir includes some things that strike home to each individual listener.

### CRITICS REMARK ON INSTRUMENTAL QUALITY OF CHOIR

It is interesting to note that occasionally a critic has remarked on the almost instrumental quality of the Choir, assuming this to be a modernism in a cappella singing, and therefore out of keeping with the style. In view of the fact that Orlandus Lassus, only peer of the great Palestrina, goes so far as to imitate instruments—the trumpet, trombone, and others—and that in his great chapel in Munich he had sixty singers and thirty instrumentalists, this is most obviously a mistake. The records of the time, and internal evidence of some of the manuscripts show that it was common to perform a work for double chorus by massing the chorus on four of the parts, while the instrumentalists took the other four. Some of the modern composers for unaccompanied chorus are consciously or unconsciously following in Lassus's footsteps, when they write for chorus as if it were a great band of brass and wood-wind instruments. It is a proof of the virtuosity of the Smallman singers that they are able to keep to a pure vocal style in music that requires it, and extend their powers to include the almost instrumental effects of Delius, Grainger, and some of the modern Russians.

### CHOIR PRESENTS PICTURESQUE APPEARANCE

Altogether, it is easy to see that John Smallman and his a Cappella Choir fill a unique place in the musical life of California and indeed of the nation. Clad in their authentic Spanish costumes, the choristers present a picturesque appearance, and under the control of Mr. Smallman, sing their unaccompanied music from memory. An earnest and sincere musicianship inspires their leader to produce results proclaimed by experts as perfection itself. Among many other musicians who have noticed his ability, is Professor Koshetz, who voiced his regard in the following words: "Your personal work as a conductor and artist of very keen musical taste in bringing out the details, nuances, dynamic subtleties, perfection of control, exceptional warmth and color, brilliance of a musical picture and inspiration, made my heart beat with happiness that the choral art is in the skillful hands of a sincere artist and a great maestro."

Like all old proverbs, the one to the effect that a prophet is without honor in his own country, has its exceptions and the Smallman a Cappella Choir is one. Few organizations of any kind have the local reputation that this group of singers has built up for itself in three short years of public appearances, not one of them far from their rehearsal hall. But exceptional merits build exceptional reputations. It is remarkable that for once the East is importing a musical organization from the West, and when such an importation is made under these favorable auspices, it is safe to say that the reception accorded this choir in its Pacific coast concerts is sure to be repeated in the East.—W. A. C.



CLARA RABINOVITCH,

pianist, was a pronounced gipsy picture in her bright red bathing suit, including her outfit sandals, bathing bag, and scarf, as well as a cape which sailed into the water as its owner was making ready for a dive into the Casino Pool, Palm Beach, Fla., recently. Miss Rabinovitch gave a highly successful New York recital at the Town Hall on December 13, before going to Palm Beach to be with Mrs. John Spring at her home, "Wewoka," over the holidays.

### Roxas Studio Activities

Gladys St. John has been kept busy with several concert engagements through the southern states, and lately sang for four weeks on the Public Circuit, always with success. Margherite Thompson, contralto, soloist of the Lutheran Church of the Ascension, Savannah, Ga., has been very successful; lately she sang at the Memorial Services of Lodge C. P. O. E. at Lucas' Theater, that city.

Grace Force, contralto, has been engaged as soloist at All Souls Unitarian Church, 20th Street and 4th Avenue, New York, where Bruno Huhn is director.

Marek Windheim, tenor, recently engaged by the Metropolitan Opera Company, sang on December 23, at the Sunday concert, the aria from Der Freischütz, the duet from the Bartered Bride (with Pavel Ludikar), and the quintet from Die Meistersinger, all with much success.

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One of the reasons for this statement lies in the excellent ensemble department and its related activities at this prominent Chicago music school. The courses established by President Edgar Nelson and his colleagues offer every encouragement to the pupil's expanding musical intelligence and talent.

Conditions for the development of good musicianship are many. For stringed instrument students, experience in playing in string quartet is essential. At Bush there are many student quartets and trios and other smaller ensemble groups among the more advanced instrumental students. Every advanced violin pupil is encouraged to learn the viola—that indispensable adjunct to the well equipped violinist, and constant opportunity to become proficient in it are offered him. Many combinations of two violins, violin and viola, and trios of violin, cello and piano are organized among the students themselves.

All academic students of both piano and violin are required to study sonatas for both instruments, and many programs, under the competent direction of Bruno Esbjorn, are given during the year by these ensemble students.

Other interesting related courses are a prominent feature of the ensemble training, among them the conducting classes of Richard Czerwony. Here many students from other branches and departments are learning the art of conducting—students of school music, of piano, of violin and other orchestral instruments. The repertory of standard orchestral literature is studied from records and practise gained in the technic of actual conducting. Frequently, these young conductors direct the performance of string quartets, trios, etc., organized among the other students of the various departments.

The vocal students, too, have their opportunities for ensemble experience and training in numerous activities at Bush Conservatory.

The conservatory chorus is made up of 100 picked voices from among the students. Its weekly rehearsals are under the skilled baton of Edgar Nelson, conductor of Chicago's Apollo Club and an outstanding American musician. This season they are preparing the chorus scores for the big

conservatory presentation of Mendelssohn's *Midsummer Night's Dream*, to be given at the Eighth Street Theater on February 14.

Other seasons they have performed in public such works as the choral score of Beethoven's Ninth Symphony, Olaf Trygvasson of Grieg, and others.

Of course, the major ensemble activity of Bush Conservatory lies in the orchestral school, of which Richard Czerwony is the dean and director of the Symphony orchestra of seventy players. Here is a really notable educational accomplishment that has attracted nation-wide attention. For the past eight years the weekly rehearsals of the organization and some twenty-five public concerts have developed many fine orchestral players, a number of whom have been placed with the big symphony orchestras throughout the country. The intention of the management to establish an orchestral training school second to none, in either this country or Europe, has been amply realized.

A review of the Bush Symphony Orchestra's first concert this season was given in a recent issue of the *MUSICAL COURIER*.

The Junior Orchestra, which gives preparatory training for the symphony organization, is directed by Ebba Sundstrom. The Juniors number forty-five young players, and they give two and sometimes three public performances a year.

A noticeable growth at Bush in the number of students of orchestral instruments, such as clarinet, tympani, bassoon, trumpet and French horn, has accompanied the development of the orchestral school, and the two orchestras of the school provide the valuable orchestral experience from the earliest possible moment—with its consequent development of the skill of the future orchestra player.

Many opportunities such as these tend to the development of musicianship at Bush Conservatory, and a mellowing of the art of the young musicians who have turned to the Chicago school for their musical education. When added to the admirable work done in private study with the artists of the faculty, they explain the success its students always make in their professional activities after graduation.

A. K. C.

**Bilotti Adds to Long List of Successes**

George Anton Bilotti, pianist, who has been making a tour of Europe for the past five years and rapidly growing in the musical profession, recently appeared at the Champs Elysees Theatre, which has a seating capacity of 5,000 people. Mr. Bilotti, as usual, played like a master and had many



Mishkin photo

ANTON BILOTTI

recalls. He graciously responded and played several of his own compositions. So enthusiastically was he received that he was immediately engaged to play at the same theater with the Padeloup Orchestra at the Grieg concerts.

**Mrs. Julian Edwards' Niece Wins Favor**

Perla Siedle, niece of Mrs. Julian Edwards, who lives in Durban, South Africa, where she is well known as a singer, recently had splendid success in that city as soloist with the symphony under Dan Godfrey. Said the Natal Mercury of November 20: "The vocalist was Perla Siedle, and her selection of Schubert songs was representative of the composer's genius in this branch of composition. With Edgar Heap as a model accompanist, the artist excelled herself. I have never yet heard this local soprano sing with more natural ease; as a result, her instinct for refinement of expression was given full play. From the placid *Au die Musik*, she passed on to the charming *Heiden-Roslein*, then to the well-known and more emotional *Ständchen*, and finishing with *Gretchen am Spinnrad*—a progression marked by intelligent contrast and a real *lieder* sense. The singer's reception was most enthusiastic, and she certainly had the satisfaction of contributing a most artistic contribution to the altogether delightful concert."

**Zendt Winning Laurels in West**

Commendation continues to pour in anent Marie Sidenius Zendt, soprano, who is now touring on the Pacific Coast. After her recent appearance in *The Messiah* at the State University, Tucson, Ariz., the Tucson Citizen found that "her impressive stage presence combined with her sympa-

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## Recent Publications

(Emilie Sarter, New York)

**Loose Lyrics of Lovely Ladies**, by Robinson and Harshberger.—A year or two ago Robinson and Harshberger got out several books which were so strikingly clever and original that they convinced this reviewer and

humor and are able to handle their material in a way that is highly artistic, although the artistry is carefully disguised in fun and foolishness. These songs are of such a nature that concert artists will be able to make a real public success of them. Altogether it is perfectly sure that nothing better has issued from the presses in many a long day than these works, and may Robinson and Harshberger live long and lustily and give poor harassed and overburdened reviewers many additional opportunities for moments of such enjoyment as has been received by this one from these initial productions.

(Theodore Presser, Philadelphia)

**Two Compositions for Violin and Piano** by Jeno Donath.—They are Berceuse and Guitar Waltz. Both are very effective without presenting any difficulties for either the violinist or the pianist. They are written in Hungarian idiom and have rhythmically the peculiarities of that music. They are of such a nature that their success should be assured—it is in fact already a matter of record, they having been originally printed eleven years ago by Rozsarolgyi & Co., Leipsic-Budapest.

(J. Fischer &amp; Bro., New York)

**The Beloved Stranger, A Song Cycle**, by Constance Herreshoff.—We seem, in modern music, even of the popular type, to be approaching a phase that is encouraging. Writers like Constance Herreshoff and many others are taking real poetry for their setting (in this case the poems are by Witter Bynner) and are setting the words with a fidelity, a care for accent and enunciation and an attention to the suitability of the music to the meaning of the words which is nothing less than astonishing, considering what we have been accustomed to in the past. This song cycle, consisting of four songs, is a most excellent example of this procedure. The music is mostly a sort of extended accompanied recitative, and the accompaniments are colorful as well as melodic. There is a good deal of interesting harmony and some effective rhythmic developments. Also, the accompaniments are pianistic, sonorous and flowing. For those of high understanding of music and poetry, these works will have much charm.

(White-Smith Music Publishing Co., Boston)

**Air Castles**, a song, by Charles Wakefield Cadman.—Mr. Cadman marks this "Like a folk song." More than perhaps any other living American, he has written American folk songs which all the world has sung for the past twenty or twenty-five years. It is quite impossible to predict in advance what the fate of any music will be, no matter how pleasing it may seem. A reviewer might pick this song out to be as successful as some of the other Cadman folk songs, and he might be right or he might be wrong. There is no possible telling, but one thing is sure, good music it is, and if Anna Case, to whom it is dedicated, sings it, it will soon be known to everybody, and with a tune so simple and catching it should also soon be whistled by everybody.

## Record Year for the Greenpoint School

Under the able direction of Roland Crean, the Greenpoint School of Music has enjoyed the best year since it was founded. In its new location in the heart of the Greenpoint section of Brooklyn, the school has facilities for handling

many more students in all branches of musical education. As an aid to his piano department, Mr. Crean has secured the exclusive rights to the Visuola in his section. He is thoroughly convinced of the help that the Visuola offers in any school in developing talent, especially in working with children.

Mr. Crean, who studied with Christiaan Kriens for ten years, heads the violin department of his school, the curricula of which includes piano, voice, violin, harmony and dancing. To give his students training in ensemble work, Mr. Crean has developed an eighty piece orchestra, composed entirely of pupils of the school. The year's activities of the school consist of many studio recitals and the annual June concert that attracts many hundreds of people.

## Ednah Cooke Smith Directs Choir in First Service

On December 23, Ednah Cooke Smith directed the fully vested junior choir of the Lutheran Church of the Resurrection in West Philadelphia, at its first service. The choir, which was organized by Mrs. Smith about a month ago with only twelve members, now numbers thirty-four children between the ages of seven and thirteen. On this occasion they sang Christmas carols and Gesu Bambino by Pietro Yon clearly and distinctly, showing the excellent training they had received. Mrs. Smith is assisted by Julie W. Kane, who also acts as the official accompanist.

On February 3 the choir will give the second of its monthly services, at which time they will sing excerpts from the Redemption by Gounod, including Unfold Ye Portals and Lovely Appear.

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## holland robinson and mac harshberger

a great many music and art lovers in and out of the profession that a pair of new geniuses had burst upon the world who would, if they continued in the line which had served for their beginnings, make themselves not only name and fame but no doubt fortune as well. This new book by Robinson (Holland) and Harshberger (Mac) is just as clever as were those others. The lyrics and music are by Robinson and the drawings by Harshberger, and the lovely ladies these loose lyrics deal with are Marie Antoinette, Madam Sand, Mona Lisa, Josephine, Pocahontas, Helen, Elizabeth, Lucrezia Borgia, Margaret, Louise la Vallière, Cleopatra and Maria Theresa—certainly a delectable bunch. It is quite impossible to say which is more clever, the poems, or the music that is set to them, or the drawings by which they are illustrated. Certainly Robinson and Harshberger have both of them an extraordinary fund of cleverness and

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### Lovette Choral Club Activities

Eva Whitford Lovette, mezzo-soprano, and director of the Lovette Choral Club, entertained members of the club and guests at a Christmas party at her Washington, D. C., studio, in celebration of the close of its first year of existence. Members of the club presented Christmas carols, and solo numbers were given by the following soloists: Nellie Barber Brooks, Audrey Koons, Lorena Stockton Gawler, Ella Mintz and Eva Herron who provided her own accompaniment on the harp. Marion Tucker and Hattie Noel were



EVA WHITFORD LOVETTE

the readers. Mary Scott was the club accompanist, and Mrs. Lovette the solo accompanist. The program was enhanced by the holiday atmosphere created by the decorations of vari-colored lights, candles, holly and mistletoe.

Many other interesting events also took place during the month of December. A program of Christmas carols and the singing of Mozart's Alleluia by Ethel Lynn Fast were broadcast over radio station WRC of the National Broadcasting Company. A program of tribal music by Cadman was presented before the International Society of Arts and Letters for the entertainment of a distinguished Indian Princess. Secular music, consisting of chorales, choruses and solos, and recitations, was the feature of an evening with the Business Women's Council, and a miscellaneous group of numbers was provided for the patients of the Tuberculosis Hospital during the local Christmas seal drive. The closing public event was a unique appearance on the main floor of the Heckt Company department store on the morning of December 22, where the setting of a chapel design provided an effective background for the singing of the carols.

Although only a year old, the Club has attained a splendid position in the musical activities of the Nation's capital. It was named in honor of the memory of the late Thomas S. Lovette, well known pianist and teacher. In order to aid in the perpetuation of its principles and objects, constitution and by-laws were recently adopted and a board of governors created, consisting of Mrs. J. Lester Brooks, Mrs. Arthur H. Fast, Mrs. Loren Norris, Mrs. Roy L. Swenson and Mrs. Leonard Gawler. Lula Wood Volland is president, Mrs. M. C. Leonard, vice-president, and Mrs. George H. Smith and Mrs. Louis Mintz, secretary and treasurer respectively.

In addition to directing the Choral Club, Mrs. Lovette is well known as teacher of voice and piano, being head of the Lovette School of Music in Washington.

### University Glee Club of Brooklyn Announces Program

The musical program of Brooklyn this winter is to be added to by three concerts that the University Glee Club of that Borough is to give, on January 29, February 10 and April 30. The first and the last of these are concert-dances for the club's own benefit, and that of February 10 will be in behalf of the Big Sisters of Brooklyn. The concert-dances of January 29 and April 30 are to be held in the new auditorium and ball room of the Elks Building on Boerum Place, separated from the club house itself and with a separate entrance. The Big Sisters concert is to be at the Academy of Music.

With the exception of the Apollo Club, the University Glee Club of Brooklyn is the oldest Brooklyn singing organization of men, dividing honors exactly with the Chaminade, the club of singing women. It is just approaching its thirtieth anniversary. The concert-dances and the Big Sisters concert are in celebration of this musical milestone.

For twenty years its conductor has been Edward J. A. Zeiner, who is the executive of music in the Alexander

### OLD MASTERS TRIO,

of which Ella Backus-Behr is the founder and pianist. Leo Schulz, also a charter member of the trio, is the cellist, and Hans Lange is the violinist. During its short existence the trio has justified the aim of its founder in establishing for itself a distinct place as a chamber music organization devoting itself exclusively to music of the old masters. Besides her reputation as a pianist, Mme. Backus-Behr also is well-known as vocal teacher and coach. (Photo © Underwood and Underwood)



Hamilton High School, which is said to have developed musical study more than any other public school in the East. The club's original conductor thirty years ago was Arthur Claassen, noted club director of his time. The University Glee Club of Brooklyn has now a chorus

Memphis to which she would steal when her old nurse would attend church services. She learned these songs and spirituals as she learned her ABC's, instinctively, and to-day she interprets them as she heard them and knows them.

"I do not lay claim to being a great singer," Miss Lehman said recently. "I have always sung, and studied. Since I returned from Paris, where I lived for some time, I have been working with Rhea Silberta, who has polished the songs that I have sung for years. It was she who encouraged me to make a public appearance, and a great measure of whatever success I may attain is due her."

"The Negro sings because he cannot help it. He sings at his work, he sings at his play; his song expresses his hopes and joys and sorrows. There is a race of song, a race of music. I endeavor to interpret their emotions, to sing these songs as the Negro himself sings them, to reveal a little of their psychology."

### Salmond's New York Recital Date Changed

Felix Salmond has changed the date of his New York recital at Town Hall from March 17 to February 16, as an act of courtesy to the New York Musicians' Club, of which he is an honorary member. The annual concert for the benefit of the Musicians' Foundation, the philanthropic fund of the club, is to be given this year by the Flonzaley Quartet and Ernest Schelling. Due to engagements in the West, the Flonzaley Quartet could not appear here until March 17, so Mr. Salmond, because of his desire to do all in his power to further the interests of the Musicians' Foundation, changed the date of his recital.

During this month the cellist is scheduled to make several solo and also ensemble appearances with the Curtis Quartet. On January 9, he played in the Mayflower Series in Washington; on January 13 he will appear as soloist for the Friends of Music in New York, and on January 22 as soloist for the St. Cecilia Club of New York. As a member of the Curtis Quartet, Mr. Salmond will play in Philadelphia on January 14 and 23; 16, Boston; 20, Washington; and 28, in New York.

### Flonzaley Quartet Concert Sold Out

The second subscription concert of the Flonzaley Quartet, already sold out in advance, will take place in the Town Hall, Tuesday evening, January 15. Immediately after the concert, the Quartet will leave for its Southern itinerary, returning February 3 in time for its Brooklyn appearance under the auspices of the Institute of Arts and Sciences. After a week of Victor recording, the quartet will then start out on its New England tour, followed in March by a tour of the Middle West.

The month of April is reserved for the Pacific Coast and Northwest.

### Pennsylvania Favors Elba

Maddalena Elba, who sails soon for a tour of Cuba, Porto Rico and South America, also won favor in her own country, prior to her success in Europe. Reading, Pa., liked her immensely as the Times of that city indicated: "A brilliant and beautiful Gilda, with the glories of a rich soprano voice being displayed to the utmost in the Caro Nome." Scranton, too, found her "an ideal Gilda," and the Allentown Morning Call said: "A beautiful, graceful and charming Gilda. She has a voice of greatest clarity and smoothness with wide range and fine super-tones."



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### Community Chorus of the Oranges Gives Messiah Under Direction of Harry Barnhart

At its eleventh Christmas Festival, the Community Chorus of the Oranges, Harry Barnhart, director, gave the Messiah with the following soloists: Lillian Gustafson, soprano; Grace Leslie, contralto; Louis Dornay, tenor; Fred Patton, bass. The chorus numbered two hundred, and the accompaniments were furnished by an orchestra selected from the Newark (N. J.) Symphony.

The chorus proved to be highly efficient and sang with immense vitality and conviction, without, however, losing its sense of just proportion and its inevitably excellent intonation and balance. It was held firmly in hand by Mr. Barnhart, and it is said by those who have heard all of the performances of the chorus since its organization a dozen years ago that no oratorio as yet presented by the Community Chorus has had a better instrumental support. Mr. Barnhart showed himself to be thoroughly in sympathy with the Handel music and gave it a richness of interpretation that is rare. The soloists comported themselves as might have been expected from the holders of these well known names, and gave beauty to the solo portions of the great Christmas oratorio. It was altogether an auspicious affair and promises well for the future of this important musical organization.

### Elsa Lehman's Songs of the South

Elsa Lehman, who is making a specialty of Characteristic Songs of the South, says they are the songs that she heard as a child at her mammy's knee and at the Negro church in

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Theodore E. Steinway Promulgates an Appeal to Piano Men that Stands as the Greatest Slogan Ever Given to the Industry—"Do Not Surrender"—An Analysis of Some of the Difficulties That Have Affected Piano Production and Sales*

The appeal of Theodore E. Steinway to the piano men of this country, "**Do not surrender!**" should be accepted in its true meaning. The limited production of pianos for 1928, let it be what it may, brings the piano men face to face with a condition that may be due to one or to several reasons. Let it be what it may, one or many, the appeal of the man at the head of the Steinway business is a warning, something meaning much in its importance to an industry and business. **Piano men should take it seriously.** That the piano is a necessity in music is not to be denied. Its tangible force as a factor to the business of many is accepted.

Let us look back and strive to dig into the failure of production, and at the same time endeavor to arrive at what may be possible to revive the business if there be ways and means to stop what some believe to be the causes that led to this warning.

#### The Radio Complaint

The radio is the complaint that seems most in evidence as to the disaster of 1928. This is but a repetition of what was heard twenty-five years ago when the phonograph began to attract the people. This same complaint was heard in 1893 as to the bicycle. The automobile during the past years has had its burden of blame for reductions in piano production.

The phonograph is yet with us. The automobile has taken the place of the horse, and will continue as a transit power that the people must have to keep pace with the telephone, the radio, the airship, the phonograph, the electric light, and other evidences of advanced civilization. All things must work together.

#### Jazz and the Player

Let us study the past year. The first thing we must admit is the destroying the player piano, which was a great loss to piano production. Those who recall the days when the player piano formed between 60 to 70 per cent. of the pianos sold, must agree that the instrument called into buying those who did not study to play piano, but did want piano music. What killed this outlet or business? It must be conceded jazz music had much to do with it. The player piano was not strong enough to kill jazz jangles, but the rotten music rolls sent out to the people killed the player. This can be proven by looking into the back files of the MUSICAL COURIER EXTRA. That publication fought the rotten jazz music roll against all odds.

#### The Radio and Good Music

With this before us, what now is happening to jazz as to broadcasting for the radio? **Jazz music is receiving its death blow as a popular diversion.** This is proven in the changed programs the broadcasters are giving to those who listen in. Study this. The past six months has shown a decided change in music that is sent out on the air. The people evidently want the best in music. There now is being given the people programs that vie with those furnished the people in the auditoriums where our great orchestras play before limited numbers,

while these same programs are listened to by millions through the radio. This demand of the people permits of the expenditure of millions of dollars by the broadcasters. The people get it free just as the newspapers today are given the people for almost nothing by those who advertise and give support to the journalistic institutions which exist that the people may read.

**It is not a question of what the radio is as a receiving machine—it is a problem of the kind of music that is sent out by the broadcasters.** The broadcasting for the radio is what the music roll was and is to the player piano. If jazz had the hold upon the people it did in past years, then would that be supplied.

In the start of broadcasting, jazz did hold power. Those who obtained control of the air music saw with keen business comprehension that if the broadcasting was to hold and become a great commercial factor, **good music was the power that would build and hold it.** The talking machine gained its great impetus when it gave the people the best in music. The same applied at that time as is present today.

Exactly the same spirit of surrender was apparent with the piano men at that time as is with us now. The player piano stepped in, however, and took its share of the music business, and the good music rolls that were first supplied sold the instruments in the hands of the dealers. But what happened? Music roll cutters, without sensing the move that made the phonograph what it was, did not work upon the music possibilities of the player piano through good music, but the most distressing rolls were supplied on the plea "that is what the people want."

#### Poor Player Rolls

The people showed that they did not really want that kind of music, and when the reproducing piano absorbed what good record rolls there were there began the downfall of the pedal player. Like all things that are destructive, the rotten music rolls, the refusal of inventors to apply their genius to improving the pedal player, to create improvements that would do what the recording music rolls could do and supply the music at a cost that brought the good music to the people, turned the tide against the player. Instead of working on the order of the supplying the people with newspapers that appealed to the eyes and the mind, just as the radio broadcasting appeals to the ears and the mind, there was a surrender in selling efforts that swept the player piano from its position as a good business getter for piano men.

To revive the pedal player at this time is seemingly an impossible effort. It could be done if the piano men went to work at it right, for some believe piano men can sell anything good if they but apply themselves.

#### The Strength of the Manual Piano

The manually played piano now is asserting itself. **It always will.** If we take only the musical people

who want to make music themselves there is a want that can be increased and double piano production this year of 1929. It all depends upon the piano men themselves.

With the aid of the broadcasting means that is sending out music of the highest quality, with orchestras that have been limited to small numbers of listeners now going out to millions, the piano men can cash in on profits that will be satisfactory.

#### Production vs. Sales

When we give the production of pianos for 1928 we do not give the actual number of pianos sold. We must remember that dealers over the country had unusual inventories carried over from 1927. One piano industrial sold at public offerings thousands of pianos that should be credited to the production of 1927, while the number of trade-ins and second-hands that were rebuilt and sold carries the sales at retail of pianos to near the two hundred thousand mark.

There has been a cleaning up the year just past that was necessary. One believes the piano men of this country are in better shape financially than they were at the end of 1927. There has been that elimination of dead stock that should always follow in driving out unbusiness-like inventories. The amount of piano instalment paper handled by the discount banks prove that the retail sales of pianos was far above the number quoted as the output for 1928.

This would seem to prove that the radio is not driving the piano out of business. Dealers have been striving to bring their inventories to a point where there can be a turnover more than once during the year. **With proper buying the turnover can be arrived at several times during the year.**

This of necessity has reduced the production of the factories. The retail dealers have cleaned house in an unusual way, and brought business pressure to bear that has carried to, better financial results. Long-time buying on the part of a dealer begets long-time selling. If a dealer will turn over his stock by carrying small inventories, buying as his demands compel through energetic selling, utilizing the radio, phonograph and small musical instruments as by-selling, he will be able to bring his business to a far better financial result than ever before. But in handling musical instruments that show differences in mark-up, there must be a division of overhead that will meet such differences in mark-up.

If dealers would but destroy the ruined pianos that figure as trade-ins there could be a large difference in volume of sales of new pianos. To make unbusiness-like allowances causes many dealers to destroy sales of new pianos through trying to make up losses in the allowances of the instruments that are offered at great reductions with old pianos that cost more than new ones after repair costs are considered.

The costs of rebuilding are not arrived at with any accuracy. More money would be made by savings in the allowances so that the old instruments can be inventoried at \$1, as in the case of the American Piano Company, and charging the difference to the cost of selling, thus creating a real replacement that is not apparent when old pianos are made "good as new," and old names played on to take advantage of the innocent purchaser.

#### "Do Not Surrender"

Let piano men hear to the cry of the President of Steinway & Sons. It is the most illuminating slogan.  
(Continued on page 55)

## Piano and Musical Instrument Section

### Housecleaning

Spring, the traditional time for housecleaning for the housewife is still a long way off. Industrial housecleaning, however, is a year around proposition, particularly 1928, when the unusual stress of competition revealed the hidden weaknesses of a number of commercial institutions, in the piano business as in other lines. For those who have "gone to the wall" there is nothing except the sincerest of sympathy, for those who remain, congratulations for their keen business management, and a warning to be drawn from their less fortunate contemporaries. There is no question but that the new conditions require a higher and more careful type of business management than ever before. The sales picture is changing and those who sell must change with them or be left behind in the race. There are many indications pointing out the road to success, but the false signs and the by-tracks are still in the way. Across one of these detours, marked "price and terms," there should be definitely placed the words "Closed Permanently." Too many firms have paid for their indiscretions on this path for the warning to go unheeded. The MUSICAL COURIER looks forward in 1929 to a radical revision of sales and merchandising methods among retail piano men. The fact that so many have come through the year with, on the whole, favorable balances, shows that a high degree of skill in management exists in the trade. Now is the time for it to become more manifest than ever before. George Urquhart has shown one way to profits. Perhaps others exist. At any rate the old hit-or-miss methods are gone forever. The piano must be merchandised, and those who are to remain in business must become piano merchants in fact as well as in name.

### The Price Appeal

Piano men generally are given to overestimating price appeal in their efforts to sell. This is apparent in the advertising that is indulged in by many who seem to feel that quality has nothing to do in creating sales. Here is something that will serve to interest the better selling instincts of piano dealers who depreciate piano values, and this to the detriment of quality values. People generally are prone to estimate what they start to buy by the price. It follows that if the piano is depreciated as to value by false price quotations there is a downward tendency as to quality. The following carries out this idea, and comes from a business authority holding that mass production and mass distribution have brought business to a point where something must be done if profitless prosperity is to be stopped, Edward Krehbiel, Vice-President of the Gorham Company, pointed out in an address to the New York Sales Managers' Club recently that the desire to buy can be aroused through other means than by price concessions. "Business based upon price appeal alone is unhealthy," he said. "Present-day merchandising requires the art of assigning a distinctive quality or value to commodities and soft-pedaling price, and we are faced with the necessity of doing this if we would insure the health of business." Let those piano men who constantly lower the value of the piano by false quotations, the majority of which is utilized as "pullers in," take this under consideration and strive to talk quality and name value in their advertisements instead of depreciating the piano, not only for the trade at large, and the estimation of the public, but in the lowering the name value of the advertisers.

### Criticising Others

There is one thing piano dealers can arrive at to lower overhead expense, and that is the habit many in sales organizations have of criticising the work of others. If this is confined to the brother workers it causes a distinct feeling of repulsion. The fellow who "snitches" is looked upon with suspicion and there is a loss in that co-ordination so necessary to team work. It seems impossible to bring about so-called team work, for always there is that contention as to who makes a sale that has been standing for some time before closing and worked on by more than one. Here comes the difficulties regarding commissions, if some are working that way and others on straight salary. To criticise the house is disloyalty. No man drawing money from a house should be guilty of that breach of good faith. It

destroys confidence, and weakens the organization. If a salesman or other employee has a different opinion as to the policies or systems, let him go to the one in charge and say his say. That does no harm. But to stand around and waste time talking about how the business should be run, or find fault with this or that without offering any remedy to right any wrong, is but to bring difficulties in the way of those who are held responsible for the profits and losses of the business. The manager must have the support of his men or he can not succeed. "Snitchers" are a bane to any business organization. The one who attends to his own affairs, works to the end the house shall succeed, is not worried, does not lose business because his spirits are dampened by the loose talk of incapables. Those who do the talking are generally the loafers, and when they disrupt the good feeling of others they are obtaining money on false pretenses when they draw their stipends.

### A Great Discovery

It would seem that the long-lost secret of Stradivari has been discovered. The following wireless to the New York Times from Rome says: "In 1728, almost exactly two centuries ago, died in Cremona Antonio Stradivari, whose name was immortalized by his famous violins. With him he carried to his grave the secret of the treatment of his priceless instruments which in purity and beauty of tone have never been equalled since. At least so it was thought till the other day when it was revealed that an antique dealer in Bergamo had discovered the secret which made Stradivari celebrated throughout the world. Some time ago the dealer received an antique desk to restore. While working on it he discovered a hidden drawer containing numerous sheets of paper, obviously very old and covered with writing. On inspection it appeared that they had been written by Stradivari himself and included a description of his method of varnishing and treatment of the wood."

"Apparently when Stradivari died in Cremona he turned over his secret as a gift to his best friend, an old abbot. The abbot later moved to Bergamo and hid the Stradivari's manuscript in a drawer of his desk."

"The antique dealer who has just found the papers after 200 years attempted to sell it to a maker of violins in Milan, but the government authorities intervened and took charge of the manuscripts." This is something that will interest Rudolph H. Wuritzer, who has made a study of the violin, and also Clarence Lucas, the Paris representative of the MUSICAL COURIER. Mr. Lucas has written much upon the subject of violin varnishes. No doubt both these authorities will take the reported discovery up and aid in arriving at the facts.

### Victor-RCA Combine

The long-talked of combine of the Victor Talking Machine Company and the Radio Corporation of America has been announced and given official confirmation. As to the business side of the combine it is told in the dollars that are involved, which are given at \$626,540,000. There will be no changes in the personnel of the two companies as far as production and distribution are concerned, and as far as the art side is concerned there will be renewed efforts to bring about more comprehensive and far reaching educational results that will be of benefit to the people and those interested in the stocks of the two institutions that have been brought to an amalgamation of interests. As to future policies, David Sarnoff, of the Radio Corporation of America says that the announced agreement marks "the alliance of two industries to the greater service of a single art. It is clear that in the new era of electrical entertainment now expressed in broadcasting, in talking motion pictures and in theatre installations, radio and the phonograph play distinct but complementary parts," Mr. Sarnoff declared. "The permanent success of both industries is dependent upon the future development of electrical entertainment in the home and in the theatre. The technique of the electrical laboratory has been translated into new systems of sound recording and sound reproduction adopted by the phonograph industry. The acoustical achievements of the phonograph industry have already been incorporated in radio loud speakers. It was evident that in the reproduction of music and

other forms of entertainment for the home the modern phonograph has contributed and will continue to contribute a wide range of programs of music and speech, made possible by its service of permanent recording. Radio, on the other hand, must remain a universal service, devoted primarily to current musical, educational and news events. The present unification will greatly improve both services by making the inventions and developments of both industries interchangeable." Mr. Shumaker, president of the Victor Company, said: "The importance of the Camden plant will be all the greater in view of the wider program of manufacturing activities which it is planned to inaugurate."

### Others Have Troubles

The theatres are having hard sledding in and about New York and other large centers. Theatrical men are finding many excuses and reasons for the bad business. Newspapers are full of this kind of talk. Much of it reminds one of the arguments which permeated the piano trade last year, and which it is hoped now is discontinued by the "Do not Surrender" of Mr. Steinway. The theatres are no worse off than many other commercial enterprises. Why blame others for what is happening? If the theatres present good plays that the people want there is liberal patronage. Why blame the radio for this or that? It is here to stay, and will improve each day and night as inventors and scientists discover things. The movies are in the doldrums because the talkies will compel a complete change of operations, it is said. That is to be expected. The electric light did not stop all oil wells, as did the petroleum drive the candle out of business, or as the candle drove the old-fashioned dip out of business. The piano men have the world before them. Music is a necessity. The piano being the basic instrument, does it not prove it will be a matter of permanence? It only requires taking advantage of that and going out to sell them. No instrument has as yet been found to take its place. Let us improve our selling methods. Stop wastes that should go into profits, as has been said once or a thousand times in these columns.

### Off to a Good Start

The business year of 1929 is off to a good start according to industrial and commercial reports from many lines. The customary or rather traditional post-holiday slump has not put in an appearance, many wise buyers having apparently held back much of their funds available for purchases. According to one report distribution at retail was aided by the usual clearance sales, which appeared to meet a better response than a year ago, while wholesalers generally booked a fair amount of orders. A Bradstreet report stated that inventory taking and plant overhauling reduced industrial operations, but the shut-downs appear to have been shorter and less general than a year ago in many lines. R. G. Dun, another industrial expert, stated that the change from the old year to the new was accompanied by numerous definitely favorable phases in business. There was sound reason to believe that 1929 would begin auspiciously, and commercial movements, if still somewhat under the influence of holiday conditions, displayed sustained vigor. The main sentiment is distinctly cheerful. The tendencies in the first week of the new year have confirmed the confident views expressed. The statistics of mercantile mortality have shown a new high level in number of failures, yet a closer analysis of the returns reveals the interesting fact that the ratio of defaults to firms and individuals in business has increased only slightly, and it is lower than on many other occasions when fewer insolvencies were reported.

### Christmas Reminders

There seemingly was a dearth of the usual Christmas presents sent out by the piano manufacturers this season. In days gone by there were some beautiful and useful gifts given to piano dealers. Probably Charles Kohler led in this direction. During his lifetime Mr. Kohler seemed delighted to send something that was useful for the desks of the patrons of the great institution he built up. The writer has upon his desks several of these remembrances, one of daily usefulness received something like twenty years ago. It is a scissors and envelope opener encased in a brass receiver. The Rambler also uses daily another envelope opener that was sent out several years ago by the Milton Piano Company that had a reproduction of the signature of the recipient upon the handle that is attractive. For years



## Piano and Musical Instrument Section

Mr. Kohler sent out a beautiful diary that was most useful. There is another envelope opener that was sent out by the Chase-Hackley Company that is unique, in that it had a knife in the handle that comes in handy in sharpening a pencil. Otto Schulz in 1926 sent out Hon. James M. Beck's Constitution of the United States. In 1927 there followed a life of Benjamin Franklin, and this year a life of Franz Schubert. These literary gifts show plainly the trend of mind of the well known and successful piano manufacturer, Wm. Knabe & Co. was liberal in Christmas remembrances, taking the form of smoking articles, pocket books, etc., each bearing the Knabe name. Last year Kranich & Bach sent out a silver pencil that is used daily, and about the most perfect of the reloading form of this instrument of figuring profit and losses. The Baldwin Piano Company sends out yearly a diary filled with many figures and tables that allow of the gaining information at a glance, with daily memorandum pages, which is an almanac. These books bear the name of the recipient in gold. Steger & Sons send out yearly a useful calendar that contains the days of the month and week in big letters that can be seen and read from a distance. The holder admits of refilling each year and is useful as something that each one in an office can use. Other houses have sent beautiful remembrances of the day that stand for years as recalling the name, thus creating name value that is valuable. Let us hope that this year of 1929 will again encourage this practice, for it is an indication of prosperity.

### Leads the World in Music

Some years ago there was coined the slogan "Make America Musical." The Bureau for the Advancement of Music, which has for so long been under the direction of C. M. Tremaine, sponsored this slogan. The work this bureau has done is now apparent. No less a musician than Serge Rachmaninoff has set his approval upon what has been done during these years of intense work on the part of the bureau. While it can not be claimed all the credit should go to the Bureau for the Advancement of Music, yet due credit must be given that hard-working band of men under the direction of Mr. Tremaine for what has been done. Also, to the piano must be given its full meed of credit in the support that has been given in the work. Serge Rachmaninoff's compositions and piano playing have done much in this building to music in this country. There appeared a box on a front page of the New York Times which says: "Serge Rachmaninoff told his Paris interviewers that New York had become the musical capital of the world. American concert audiences, he said, were bigger and more appreciative of good music than those of any other country. 'Year by year, the thing that impresses me more and more about America,' the pianist said, 'is the wonderful improvement in public taste and appreciation that has taken place within an astonishingly short period of time. When I first went to America in 1909 audiences were not one-tenth as large or as discriminating as they are now.' New York has replaced Berlin as the bright particular heart of music, Rachmaninoff added, and Philadelphia possesses one of the greatest orchestras the world has ever heard." Rachmaninoff must give the piano just due for what it did in his concerts throughout this country, and to the other concert pianists. The concert appearances of the grand pianos that are manufactured in this country have done their work in this building to appreciation for the good in music. We must also remember what the radio has and is doing to create a taste for such music as Rachmaninoff has given to the world, not only in his concert work but in his compositions. The public always responds to the good in any art. With this great demand for good music the men who make and sell pianos should not despair—it means a field that is more fraught with possibilities than at any other time in the history of music in these great United States. So, why surrender?

### Will Collections Cost More in 1929?

The question which captions this editorial is one that is engaging the minds of many people not only in the piano business but in many lines of trade. As every wide awake collection manager knows from bitter experience, collections are growing harder each year. The increased pressure of installment sales

of new articles for the home, and the practical extension of the installment system to include commodities never before sold under such a plan, is continually offering new temptations for the retail consumer to "install" above his power to pay. It is a continuous process of robbing Peter to pay Paul. Every installment collector is "stalled" off as long as possible while others, longer overdue or possibly more insistent, are being paid. This, however, is merely a question of persistence, as long as the account does not fall too far behind, and that in any contingency the interest is collected to the full. The question of cost is something else again. If concessions are made to "get shut of" a bothersome account, that is an additional charge on the cost of collection. It is a wise collection manager who knows just how much leeway to allow each individual customer, and a very rare one who will not slip sometimes. However, it is a problem that concerns every one in the establishment. It starts with the selling, and carries on through the service and complaint division, even before it properly becomes a problem of the collection division. In order for any sale to become a good collection account the piano must be sold right. The customer must not only be pleased with his purchase, but he must not be over-sold beyond his ability to redeem his promises to pay. Next he must be satisfied with his piano after the sale has been made. He must be made to feel that the store which sold him the instrument is disposed to be friendly and is willing to meet him half way in the case of any real or fancied complaints that he may have to make. With this as a basis to work on, the collection manager may forge ahead. He can readily make allowances for unexpected circumstances, such as illness or loss of work, without affecting the validity of the sale or the substantial nature of the customer as a credit risk. As another thought, in repossessions, an unpleasant but sometimes necessary expedient, it should be remembered that the first loss is always the smallest one. If a piano must be repossessed let it be done as soon as the customer has shown signs of his definite inability or disinclination to pay his just dues.

### Waste Stands First

An interesting confirmation of the opinion of President Urquhart of the American Piano Company concerning the great waste prevalent in the management of many of the retail piano establishments of this country is to be found among prominent executives in the department store field. Edward A. Filene, of Boston, started the discussion which has reached epidemic heights in that business in the statement that the entire chain store movement and the consequent consolidations and affiliations was a war against waste. J. W. Knapp, president of the J. W. Knapp Company of Lansing, Mich., recently endorsed this opinion heartily. His words, following so closely the spirit of one of the prominent executives in the piano business is of more than usual importance. "Summing up the whole situation for 1929 as I see it," said Mr. Knapp, "I wish to state most emphatically that Edward A. Filene said something when he stated that 'merchandising is not a war between independents and chains, but a war against waste. Retailers all over the country must reduce costs if they hope to survive.' We are now entering a period of competition in which a terrific fight is being waged and our factories naturally must endeavor to make the dollar bigger by eliminating all waste—not alone a waste in distribution, but waste in every kind of business—be it manufacturing, wholesaling, jobbing or retailing. No one need fear chain stores. If he is managing his business personally he can outdo the chain stores if he has any personality whatever, due to the fact that the chain stores cannot hire any one who furnishes the valuable element of personal management. In other words, the great businesses that have been built in our country so far have been built by personal contact, both with regard to the employees and the executives of those businesses. I believe thoroughly in the advantage of the average merchant over the chain store, if he has the brains and ability to put across that advantage. But he must establish a store policy in the minds of his trading public. It should be promoted in and out of season through the store and outside agencies. If the standard principle is economical, that point should everlastingly be brought forward. If the dominant quality is to be style or modernism, the advertising copy should carry that thought—providing, of course, that the

merchandise handled by the store and the personnel of the selling end has been trained along those lines. If the store takes more than average interest in the community, whether social, civic or industrial, that also should be stressed through its windows, its newspaper advertising and its mail literature. In fact, whenever the store or its executives comes into contact with the public, it should not hesitate to let that public know of its purpose in the community as the guiding principles of service. That fact should be published through all available mediums. It should do everything in its power to let the public know that it is not alone interested in the town and city but has its interests at heart to the extent of subscribing to every kind of community fund and other local benefits, which the chain stores try in most cases to avoid. However, it is essential that the merchant of today have the right kind of merchandise at the right prices and in the right assortments—but I feel that the greatest menace to the independent store today is not the chain store, but a failure to do away with the terrible waste that seems to be going on before the merchant's eyes."

### A Chicago Editorial

The following editorial which appeared in the January 3 issue of the Chicago Herald and Examiner is an interesting commentary on the growth of the school music movement in that city. It read: We wonder if there are any believers left in the old theory of the three R's—Readin', 'Ritin', and 'Rithmetick—as the proper curriculum for public schools. If so, we should like to address a word to them on the subject of music. The increase, in a narrow educational budget, of the appropriation for music in the schools meets with this newspaper's hearty approval. Assuming that it is intelligently spent, the sum spent on musical training in the schools can hardly be too large. Next to reading, music appeals to more students than anything else in which training is possible. There is no argument about that. But we think it almost as certain that, next to reading, music is more broadly educative than anything else. It wakes the spirit to more interests. It excites more decidedly the spirit of co-operation, as opposed to raw competition. It puts more color into life—and the job of the schools is almost as definitely to give color to life as to train the faculties; that is why there is so much more in every curriculum nowadays than the three R's. An army without music is a weary army; a heaven without music is almost unconceived-of in any religion. Some day every schoolchild will be taught to read simple music, as he is now taught to read simple poetry. Meanwhile, the Board, we think, knows admirably what it is about. Certainly this is quite in keeping with the traditional "I WILL" spirit of the Windy City. Certainly Chicago's example should serve as an inspiration in the furtherance of this great national movement. Incidentally, the work of those piano men of Chicago who sponsored this work should be remembered. C. M. Tremaine, of the National Bureau for the Advancement of Music, struck one keynote; C. E. Byrne, of the old house of Steger & Sons, struck another; but those who followed and lent their support must not be overlooked.

### Expressions

(Continued from page 53)

gan the piano business has heard in all the efforts for the encouraging of piano men in all phases of the business. Let us utilize these three words given us by Theodore E. Steinway. They are of great weight and encouragement. No man knows better than Theodore E. Steinway the great wave of good music that is sweeping through this country. The Steinway business itself is evidence of this. People buy Steinway pianos, many will buy other pianos according to their ability if incited to do so.

It is evident that Steinway & Sons are working along the words of the man at its head. Let us all accept this slogan, **revive our faith in the piano, and make it productive as a business proposition.** It can never be accomplished if we give up our efforts and surrender one of the finest commercial propositions, one which gives to the people an elevating influence and not let other influences take away what belongs to the piano trade.

WILLIAM GEPPERT.

**STIEFF  
PIANOS**

*America's Finest Instruments  
Since 1842*

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**Kelly Plate**

in a piano doubtless means that the  
manufacturer of the instrument has used  
the best of material throughout.

—♦—

**The O. S. Kelly Company**  
Springfield      Ohio, U. S. A.

## Piano and Musical Instrument Section

### *A Symposium on Tuning Charges and Repair Work*

That sprightly and entertaining publication, *The Tuners' Journal*, printed in a recent issue a symposium on the question of tuning charges. This is surely a live and important subject. Piano tuning is a skilled occupation and tuners are entitled to make a fair living in return for their expert services. Likewise it is important for piano dealers, for only when a fair price is charged for servicing and tuning, can the tuning department be placed on a self supporting and respectable basis. Introducing the article was an editorial, part of which is reprinted as follows:

From a moral point of view, to charge an exorbitant price either for merchandise or service is a dishonest practice. A price is said to be exorbitant when it is in excess of the limits that are recognized as fair, equitable and just. This is sound doctrine, and is so accepted by straight thinking men.

Tuners, as a body, should never suffer compunctions of conscience for charging exorbitant fees for their services. Now and then there may be individual violations, but these are simply the proverbial exceptions to the rule. Therefore, we are not liable to criticism on the ground of excessive charges, because we are not making them. But we are vitally concerned with the question of insufficient prices, for these, unfortunately prevail to a very great extent among us.

From an ethical standpoint, an insufficient price is just as dishonest as an exorbitant price. The only difference in our case is that instead of being dishonest with others we tuners who fail to charge sufficiently for our services are dishonest with ourselves.

Some of our readers may not subscribe to this statement. They may insist that it is their right and privilege to fix their charges as they see fit, or as their standards of living require, whether these standards conform to established levels or are below them. This is a destructive philosophy, and if carried to its extreme would mean the annihilation of the tuning business. A man's rights under such circumstances becomes wrongs.

There has been a noticeable and disheartening lack of uniformity among Association men in the matter of prices. Because of the tested ability of the members this condition should not exist. Statistics show that there is but a slight variation in the costs of living throughout the country. They further show that the charges for services in most of the professions are very much the same everywhere. Yet we find that while in Chicago, Boston, Peoria, Dallas, Fort Worth, and some other cities, Association tuners are making a minimum charge of five dollars for tuning, in many other places the prevailing price is four dollars, and in still other sections it is only three dollars and a half. These differences in prices for the same character of work represent a loss to the profession generally of nearly two million dollars a year. It is hard enough to take financial losses when they are inevitable, but to invite and welcome them indicates a lack of business judgment unbecoming professional men. There is even greater variation on the matter of charges for repair work, this difference ranging from ten to fifty per cent.

Then follows the printing of a schedule of prices, the one worked out by the Philadelphia unit being taken as a basis. It is to be hoped that the Tuners Association will be able to work out some system of handling the situation. Certainly the members themselves, without the necessity of a formal agree-

ment, should see the obvious advantages of a uniform price scale, and not only introduce it but stick to it.

### *T. W. Perkins with Wurlitzer*

Ted W. Perkins has joined the travelling force of the Wurlitzer Grand Piano Company, according to a statement issued by Gordon Laughhead, sales manager of the company. Mr. Perkins was for many years connected in a similar capacity with the Gulbransen Company. He will take over the territory formerly covered by C. E. Jackson, who recently resigned. This includes the states of Illinois, Missouri, Iowa and Nebraska. Another change, announced at the same time, stated that Charles E. Howe, of the home sales division, will take over the states of Indiana, Wisconsin, Minnesota, Upper Michigan, North Dakota, and South Dakota.

### *R. O. Foster's Seventieth*

Robert O. Foster, president of Foster & Waldo, Minneapolis, Minn., recently came in for considerable publicity in the newspapers of that city. The occasion was the celebration of his seventieth birthday. For many years Mr. Foster has occupied a position of prominence in the business life of the city, and his career has been an unusual one throughout. Foster & Waldo was one of the first concerns in the country to look ahead to a diminished piano demand and to make provision against it by the development of other specialty lines.

### *Two New American Branches*

George Urquhart, president of the American Piano Company, has announced that within a few weeks two new retail branch stores would be opened, one in Atlanta, Ga., and the other in St. Louis, Mo. Lionel Tompkins, until recently in charge of the Newark store of the company, will be in charge of the Atlanta store. It was intimated that other branches would be established as the necessity arose, due care being exercised naturally not to infringe upon the territorial rights of dealers holding franchises from the company.

### *Turner Music Co. Bankrupt*

A petition in bankruptcy has been filed by the Turner Music Company of Tampa, Fla., without a schedule of assets and liabilities. The petition was signed by J. A. Turner, president of the company following the filing of a suit for \$50,000 by the American Piano Trading Corp.

### *Dan A. Packard Honored*

Dan A. Packard of the Knight-Campbell Music Company was recently honored by being elected president of the Colorado Radio Trades Association. He was also elected a director of that organization.

### *E. M. Boothe Promoted*

E. M. Boothe has been appointed general manager of Jacob Doll & Sons and also of the Premier Grand Piano Company. He succeeds W. C. Hepperla, whose resignation was recently announced.

### *C. F. Hodel Bankrupt*

A petition in bankruptcy has been filed against Chas. F. Hodel, music dealer of East Greenwich, R. I., alleging assets of \$9,279 against liabilities of \$20,100.

Announcing a New Grand

## Packard Pianos

*...Backed by a Real Sales Plan!*

1929 is the year of opportunity for Packard dealers. The Packard organization, old in reputation but youthful in spirit, has kept in contact with dealers' problems in a way that is enabling Packard to produce new designs in Packard instruments that will sell most readily and to supply the selling assistance dealers need.

The Heppelwhite Grand shown at the right is the newest Packard value—a splendid instrument in an exquisite case at a surprisingly low price. It's true Packard quality in every line with the rich full rounded tone Packard Grands are noted for. Get the Packard plan behind you—get Packard values on your floors. *Write us now!*



**Heppelwhite**  
The New Packard Grand—  
Heppelwhite Model, Style R  
4 ft. 7 in. long. Mahogany.  
Bench to match.



**THE PACKARD PIANO COMPANY**  
3320 Packard Avenue      Fort Wayne, Indiana



## Piano and Musical Instrument Section

### Robert H. Spahn Appointed Manager of A. P. Co. Newark Store

Beginning with the new year, Robert H. Spahn has taken over the management of the American Piano Company branch store in Newark, N. J. Mr. Spahn is an aggressive and exceptionally able executive, who has compiled a remarkable record since entering the piano business.

He was born in Macon, Ga., and lived there until he graduated from the Georgia Institute of Technology. Moving to Louisville, Ky., he entered the piano business with the old Melville Clark Piano Company. He came to New York in 1915 and was immediately engaged by the Behning Piano Company with whom he was connected for four years. His next move was to Newark, with the Griffith Piano Company, where in eight years he won prominence as a high powered salesman. In 1926 he joined the Aeolian Company as floor salesman, and while there created a new high record in yearly sales. Last July, he returned to the Griffith Piano Company, where he remained until this latest shift in fortune.

In addition to a fine personality, Mr. Spahn has many qualities which should stand him in good stead in his new position. He is a keen observer of trends and conditions affecting the industry, which he is able to turn to good account with his intimate knowledge of sales procedure. His ideas are sound and practical. He understands, for example, the peculiar conditions existing in a city like Newark, which is at once helped and handicapped by its nearness to the great Metropolis.

"The psychology of local advertising," he said, "presents a very difficult problem, but one that can be met with intelligent understanding. It must be remembered that a good part of the population of Newark is employed in New York. One of the immediate effects of this is that two newspapers are brought into the home every evening, one being a New York daily and the other one of the local publications. The New York paper is probably scanned first, having been bought first. This means that great care must be taken to individualize any advertisement which is to be used in the local paper. To repeat an advertisement that has already been used in New York, means wasted effort and wasted space. A new note must be struck, something that will attract and hold the attention of the Newark

householders. If this is carefully borne in mind, the Newark dealer should have the advantage of extra publicity (in the form of New York advertisements) for which he has spent nothing."

Mr. Spahn spoke with great optimism concerning the prospects for the coming year, pointing out that it was fairly evident that there was a great increase in the public's interest in music. He also stated that in his opinion much of the slump in piano sales this year was ascribable to piano dealers and salesmen losing their heads under the pressure of the radio craze. Present conditions, he said, were very much like those in the piano industry at the advent of the phonograph, and prior to that to the bicycle furore of the late nineties . . . a temporary emergency only.

### Chicago Piano and Organ Association Announce Standing Committees

President R. J. Cook of the Chicago Piano & Organ Association has announced the committees for the ensuing year, as follows:

Ways & Means: Frank Whitmore, Chairman; H. A. Dickinson, W. E. Guylee, Roger O'Connor, C. H. De Acres.

Membership: George Lawrence, Chairman; Don Steger, Gordon Laughead, R. A. Burke, Harry Bibb.

Entertainment and Reception: Henry E. Weisert, Chairman; Eugene Whelan, L. Schoenewald, E. V. Galloway, Harry Schaaf, C. W. Hyde.

Promotion of Music: C. E. Byrne, Chairman; Jas. T. Bristol, Wm. Braid White, G. R. Brownell, Chas. H. Burtzloff, John J. Tieman.

Judiciary: Adam Schneider, Chairman.

The Executive Committee of the Chicago Piano & Organ Association, consisting of the officers and committee chairmen, have already had a number of meetings. Matters of importance to the local trade have been discussed and suitable action taken. A number of others are before the organization and will be acted upon from time to time.

The annual dinner and meeting of the Chicago Piano & Organ Association will be held January 24th, at the Union League Club. Speakers and entertainment will be announced shortly by Mr. Henry Weisert, Chairman of the Entertainment Committee.

Since the recent annual meeting a number of new members have been added to the roster of the Association.

### President C. J. Roberts Pays a Short Visit to New York

Continued interest is being manifested by members of the National Association of Music Merchants in the "resolution" prepared by President C. J. Roberts, in which he indicated that each member of the Association obligated himself to use his best efforts to secure at least one new member within the next few weeks. New memberships are being received at the Executive Office of the Association in New York. This week Parham Werlein, one of the Vice-Presidents of the Association, and an official of Philip Werlein, Limited, of New Orleans, sent his second new member, George A. Stocker, Vice-President of the Junius Hart Piano House of New Orleans. Previously, Mr. Werlein had secured the membership of Bob Ham of Maison Blanche of New Orleans.

President Roberts who was in New York Friday, December 27th, on personal business, spent several hours at the Executive Office. He expressed himself as greatly pleased with the results which are being obtained in the various Association activities. Mr. Roberts discussed with Mr. Loomis, the Executive Secretary, a number of projects which are in mind, including a business trip shortly after the first of the year to cities in Virginia, North Carolina, South Carolina, Georgia and Florida. If this trip is undertaken, it will be for the purpose of informing the merchants in these sections by personal interview, just exactly what work is being undertaken by the National Association of Music Merchants and how the Association can be of greater assistance to the Merchants.

Mr. Werlein is very much interested in the membership work and promotional activities of the Executive Office and has expressed himself as being in favor of a business trip being arranged by the Executive Secretary to certain places

in the mid-south and possibly the southwest which would be somewhat similar to that undertaken last fall which took the Executive Secretary to the west coast. Definite plans have not been made but it is possible that some such trip will be made in the early spring.

### R. M. A. Directors to Meet

A meeting of the board of directors of the Radio Manufacturers' Association has been called for January 11 and 12 at Briarcliffe Lodge, Briarcliffe, N. Y., by Herbert H. Frost, president of the association. Many interesting topics are scheduled for discussion, among them being the new broadcasting conditions created through the reallocation of stations and wave channels, export trade, freight rates, instalment financing, and other changes in manufacturing and merchandising methods. In his official message to the directors Major Frost said: "No revolutionary changes in receiving set construction are in immediate prospect, but marked improvements, including those of design, loud speakers, and other progressive developments, are assured. Broadcasting, programs and transmission for the radio public also will be broadened and improved."

### New Music Store in Pasadena

A music store has been opened at 123 West White Oak Street, Pasadena, by Dr. C. F. Ecklund. A full line of pianos, radios and phonographs will be carried.

## PERKINS PROVED PRODUCTS

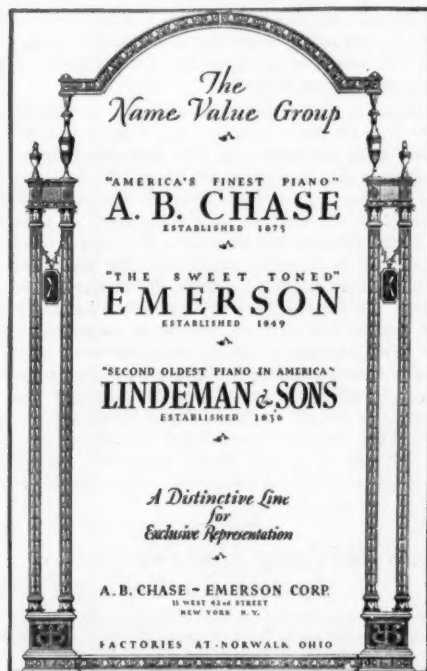
Take no chances in gluing your musical instruments. They are things which are expected to endure for years. Such endurance is assured by the use of high quality veneer glues in the manufacture of your products.

PERKINS PROVED PRODUCTS are the glues which supply this high quality and insure your finished products of long life so far as the glue in the veneer work is concerned.

### PERKINS GLUE COMPANY

Factory and General Office:  
Lansdale, Pennsylvania

Sales Office:  
South Bend, Indiana



## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

### BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trappevers and Hammer Mouldings. Dolgeville, N. Y.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

MEL-O-DEE HAND PLAYED MUSIC ROLLS—Recordings by Broadway's acclaimed pianists. popular word rolls. two verses, three choruses. expression line. singing notes. printed words. endless paper. unbreakable metal flanges. japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices, Melodee Music Co., Inc., Meriden, Conn.

### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 37 years' experience. 213 East 19th St., New York.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York

### SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Reroll Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

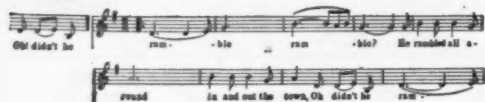
## Piano and Musical Instrument Section

# Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



### The Novel Policy of the A. B. Chase-Emerson Corp. in Utilizing Surplus Space in the Factory Plant for Building Boats—An Interesting Illustration of Industrial Economics.

With the appeal of Theodore E. Steinway, "Do not surrender" ringing in our ears, The Rambler asserts his belief that what now is underproduction can be made overproduction if only the manufacturers will strive for an economic application of factory processes that will lessen the cost of piano building.

There are great plants in existence today that are not utilizing one-third of their floor space. Machine rooms are running one-third time or closed for stretches of weeks. Experienced men are laid off because there is no demand. Manufacturers have surrendered, it would seem, and the number of producing concerns are now at a low ebb, about sixty as against three hundred or more not so many years ago.

The Rambler believes there is method in what some manufacturers are doing. This in arriving at ways to keep their factory organizations running at least to a wage and living earning-power on the part of experienced workmen who can not be replaced if there is not work given them to keep alive their families and their own powers of accumulating at least enough to bring about the owning of a home.

#### Using Idle Floor Space

There is one incident that is worth the while of studying, where a large plant with unused floor space, an up-to-date machine room and facilities for production allows of piano workmen utilizing their skill in wood-working and finishing, to fill in when piano orders are scant. Let us view the remarkable methods evolved toward these ends by the old A. B. Chase-Emerson Corporation, at Norwalk, Ohio.

There is no dealer of any knowledge as to pianos who does not know what the A. B. Chase and the Emerson pianos are as to quality and name value. The great plant at Norwalk, Ohio, is one of the most complete and effective as to the production of high grade pianos in the industry. During the days of the player piano it was found necessary to build a large wing, which was vacated when the player was discarded by the dealers. That wing is of many thousand feet of floor space.

The machine room of the plant is one of unusual efficiency in its machinery and large productive ability. Why not utilize this wing, this machine room, the varnish and polishing departments in a way that would give time to the workmen who have lived their lives in Norwalk? The men are of the highest experience and ability in their lines of work.

J. Harry Shale and his associates turned this over in their minds. Piano production did not keep this old force of men at full time. Something must be done to reduce dead overhead that cut profits when the plant was not running full time. How could it be done?

That caused the arriving at entering a new field which would not interfere with the making of pianos, and yet would demand the ability of fine workmanship in all the departments.

#### Boat Building

So the big wing was arranged to take up boat-building. It was not necessary to invest additional capital to make the wing serviceable for the assembling of a type of boat that required capable men. The machine room, the varnish departments, etc., in the big plant could all be utilized without interfering with the piano making in any way. Here was solved the by-product that held the factory organization intact.

The factory piano production can be taken care of, for it

is the policy of the A. B. Chase-Emerson Company to build a limited number of pianos yearly and this policy was established when the combine was made.

The boats will bear the same names as do the pianos as makers. Boat-buyers desire their own names, but the makers of the boats will adhere to the name value of the pianos, for the boats are of the same high type of workmanship and materials. Here lies the solving of the problem of utilizing the capital tied up in an extra wing, the keeping the wheels turning in the machine room and other departments that seemingly would stand still eating their heads off in non-running production.

So well have these working departments been arranged there is no conflict in operating. The men are doing the same skilled work they have been accustomed to. There now is a harmonious feeling in the factory organization that is of benefit to both the piano and boat construction.

Three of these high grade boats will be exhibited at the boat exposition to be held at the Grand Central Palace, New York, January 18-26. The A. B. Chase-Emerson boats will create much interest, for the finest woods, colors and upholstery are of unusual quality, fully in keeping with the pianos bearing the same names. The advertising of the boats carries the information that they are built in the same factory as the pianos.

Many piano manufacturers have puzzled their brains in the attempt to keep their plants working. There is an over-production capacity that may not be called upon for some time to come. Mr. Steinway's slogan will bring the capacity equation into operation again, but in the meantime several factories are producing radio cabinets and other wood-working products. It does seem as though the A. B. Chase-Emerson people have solved a wonderful working policy that will keep and hold the old Norwalk plant to steady business in the spirit that has evidently held the Steinway business to what it is today, even though the surrender should be accepted by other piano men.

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### Selling Conditions in the Older Days and Today—A Lesson to Be Learned by Present Day Salesmen

There is probably no merchandising institution in business run on a more scientific basis than the high grade department store, no institution where principles of management, sales efficiency, style trends, stock control, departmentalization, and all the other attributes of modern business are applied to as great an extent. It is one of the miracles of modern business that these huge marts have come into being. The fact becomes almost unbelievable, even in the face of its existence, when one stops to consider its evolution. The modern department store is in reality an extension of the old country store, which necessarily had to carry everything because there was no other store. Not that this transformation was accomplished in one step . . . there are signs even today that the specialty store idea is still in the field as against the general store idea.

Some idea as to the vast changes that a comparatively few years have brought about was given recently by Louis Bamberger, founder and present head of L. Bamberger & Co., a store that is rapidly achieving a national reputation. Speaking of the time when the store had fifty instead of five thousand coworkers, Mr. Bamberger said:

#### The Early Days

On holidays such as Thanksgiving, Christmas and New Year's the store force received only a half day off, the store keeping open in the morning. During the month of December and the time between Christmas and New Year's it was the custom to keep stores open every night until 10 or 12 o'clock. Even if there was no business (and early in December there was likely to be very little because all the holiday shopping was left until the last minute) the girls had to sit around until late at night because it was customary. L. Bamberger & Co. was the first store in the city to make a change by closing evenings between Christmas and New Year's.

When our business was started, stores opened at 8 A. M. and closed at 6 P. M. Most of the business was transacted on Saturday night, so the store kept open until after 11 o'clock. Saturday was pay day in almost all businesses and all the family dry goods were bought that night.

There were no vacations in the summer as we have now—and you can imagine it wasn't very pleasant to work late on summer Saturdays, because there was no ventilating system and old-fashioned gas lighting made stores very hot.

Lunchrooms in stores are a very modern convenience. In the old days some of the salespeople carried their lunches, but most of them hurried home, for the city was smaller and people lived nearer the store.

The salescheck system? Well, all saleschecks were sent back and forth by a cord and basket arrangement suspended on the ceiling. In particularly cold weather the cords contracted and the little baskets occasionally fell off, tumbling on the customers' heads and causing lawsuits.

Package deliveries were made by errand boys, as there were no wagon deliveries from the store.

During the first five years of business all transactions were on a cash basis. When stores did give credit it was on a six months' plan—sending bill twice a year. It was re-

garded as a special favor when a store permitted a customer to have a charge account.

#### The Piano in the Department Store

What a change in that picture exists today. The modern "palaces of commerce" bear only a distant relationship to the stores of ten, fifteen or twenty years ago.

The piano has had a peculiarly interesting history in the department store, a story of conspicuous successes and equally conspicuous failures. In the old days the primary difficulty was in the fact that the piano definitely had to be sold on the instalment plan, at that time sufficiently untried to cause difficulties in handling for the store not properly equipped for that purpose. This led, in many cases, directly to the policy of handling a cheaper line of pianos, which in turn led to difficulties of another nature. Stores operating on a strictly cash basis found that they could not carry the piano as a paying proposition.

Another difficulty seemed to be that the piano could not be carried along the same lines of ordinary department store procedure. A different type of advertising was needed. Different sales methods had to be applied. The name value of the instrument played an unusually important part in the sale.

Those department stores which have made a success of their piano department have been compelled to treat it as a separate division of the company, operating along the lines of an independent piano store. These have been the successful ones in the business.

One thing introduced to a greater extent by the department store in the piano business, than by any other single factor in the industry has been the practise of dumping inferior instruments upon the public. This is a regrettable practise, but it seems as though time has shown the unwisdom of the practise. The temporary profits shown immediately after these sales usually were dissipated until they disappeared in a cloud of red ink figures as the instruments were returned to the store or the customer refused to pay any more instalments upon the piano.

However one thing could be borrowed with profit from these old time institutions, and that is the fighting spirit for sales. There was competition in those days as well as today. Salesmen were not afraid of work, even though there seemed no immediate return ahead for the hours of labor invested. It would be interesting to attempt to estimate the proportion of pianos sold in "off hours" in those days and today. Perhaps there would be an explanation for the changing sales picture in the piano business.

It is not of course true of all salesmen, or even of most salesmen in the piano business, but it is certainly a fact that a good many otherwise first class men depend to a great extent upon the house supplying them with prospects. Instead of using his social connections to find people who are interested in the purchase of a piano, some of these men will lounge about in the warerooms, looking decorative.

Their case is somewhat analogous to that of a story told of an insurance salesman. During the first year, when the facts of the business were still not quite clear in his own mind, and he had often to recourse to his manager or to some other salesman to explain something which he did not himself quite understand, he made a more than respectable showing. During his second year his technique improved and his sales fell off. In his third year he was almost a total loss. When asked if he could find any reason himself, he said, "I sold all of my friends insurance." Which still leaves not accounted for his friends' friends and his friends' friends' friends. . . .

### Leon M. Lang Has Novel System for Selling Pianos

The cup, donated by the late Ernest Urchs, for the best return in proportion to the investment of any of the Sherman, Clay & Co. stores, is completing its second year of being held by the Oakland store of the firm. A third award would make it the permanent property of the store. Commenting on the system of Leon M. Lang, Oakland store manager, a well-known member of the music trades said to a representative of the trade department of the MUSICAL COURIER, that Lang is a complete sentimentalist where music is concerned. He insists that the sale of pianos must really be the sale of the ultimate product of the instruments which, in Lang's opinion is happiness and harmony.

"I do not know how this system would work with others," said the member of the music trades, "but it seems to work with the staff of the Oakland store of Sherman, Clay & Co."

Leon M. Lang is leaving shortly to spend about a month and a half, visiting the northwest branches of Sherman, Clay & Co. It is understood that he will give some talks to members of the various sales forces. He is in considerable demand as a speaker for men's business organizations.

#### Mrs. Ernest Urchs

Mrs. Ernest Urchs, widow of the late Ernest Urchs of Steinway & Sons, last week at her home at 320 West Eighty-seventh street, New York City. She was sixty-four years old. The death of her husband last July came as a serious shock to her and her illness grew progressively worse since that time. The late Mr. Urchs will be remembered as president of the MacDowell Memorial Association, and manager of the artists and concerts division of Steinway & Sons. She is survived by a daughter, Ottonita, wife of Dr. Edgar M. Pope of New York City. Funeral services were held on Sunday afternoon, January 6, at her home.



# Why the Wessell, Nickel & Gross Action Is the Finest in the World

LET manufacturers who complain about the cost of the Wessell, Nickel & Gross actions do a little calculating as to the saving in the first cost, against the costs of repairs in after years, taking into consideration the troubles after a piano has been sold, with the cost of standing losses through these troubles in after years, and there will be found that the initial cost is more than covered, thus giving a profit in the savings incidental to repairs, the wearing out of the cheaper actions, the loss of name value, etc., which all who sell pianos know must come if an instrument does not satisfy the demands made upon it. In this there will be found a solution of the costly trouble exasperation that runs through the piano trade.

Always has Wessell, Nickel & Gross protected their name by *refusing to allow the action bearing that name to go into any but a high grade piano*. That is why so many attempts have been made to copy the action. Many have been the methods used by the unscrupulous to bring about fraudulent representations to the prospective buyers by the claim that the action is a Wessell, Nickel & Gross, and these arguments to give credence to this false representation by the making of actions that *look* like the Wessell, Nickel & Gross; but always there is a come-back that is not to the betterment of the name value of the dealer that permits such false representations, nor do the pianos give the service that the original and genuine gives.

—From an Editorial.

Manufactured in New York  
U. S. A.



Theodore E. Steinway

President Steinway & Sons

Whose Appeal to Piano Men, "DO NOT SURRENDER!" Has Electrified the Entire Industry and Trade



